

CAPTAIN AMERICA 2 CHRIS EVANS REVEALS ALL

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SEQUEL SECRETS

## THOR THE DARK WORLD

Tom Hiddleston and  
Alan Taylor on Marvel's  
Lord Of The Rings

INSIDE THE DESCENT OF MAN

## DAWN OF THE PLANET OF THE APES

Cloverfield's Matt Reeves  
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SEASON 2 EXCLUSIVE

# ARROW

Stephen Amell on the new drama, new villains and the  
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ALSO  
INSIDE



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Andrew Lincoln loses his cool



SF CONTROVERSY

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Harrison Ford slams the critics



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Bullock and Cuarón talk Gravity

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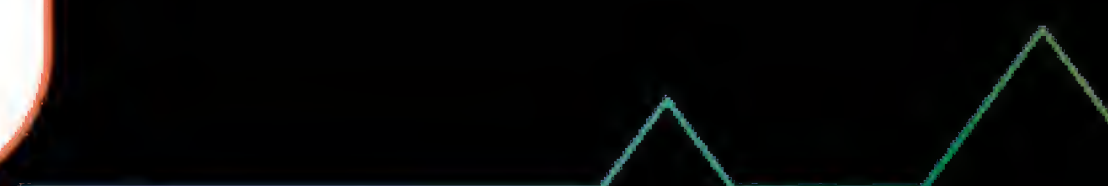
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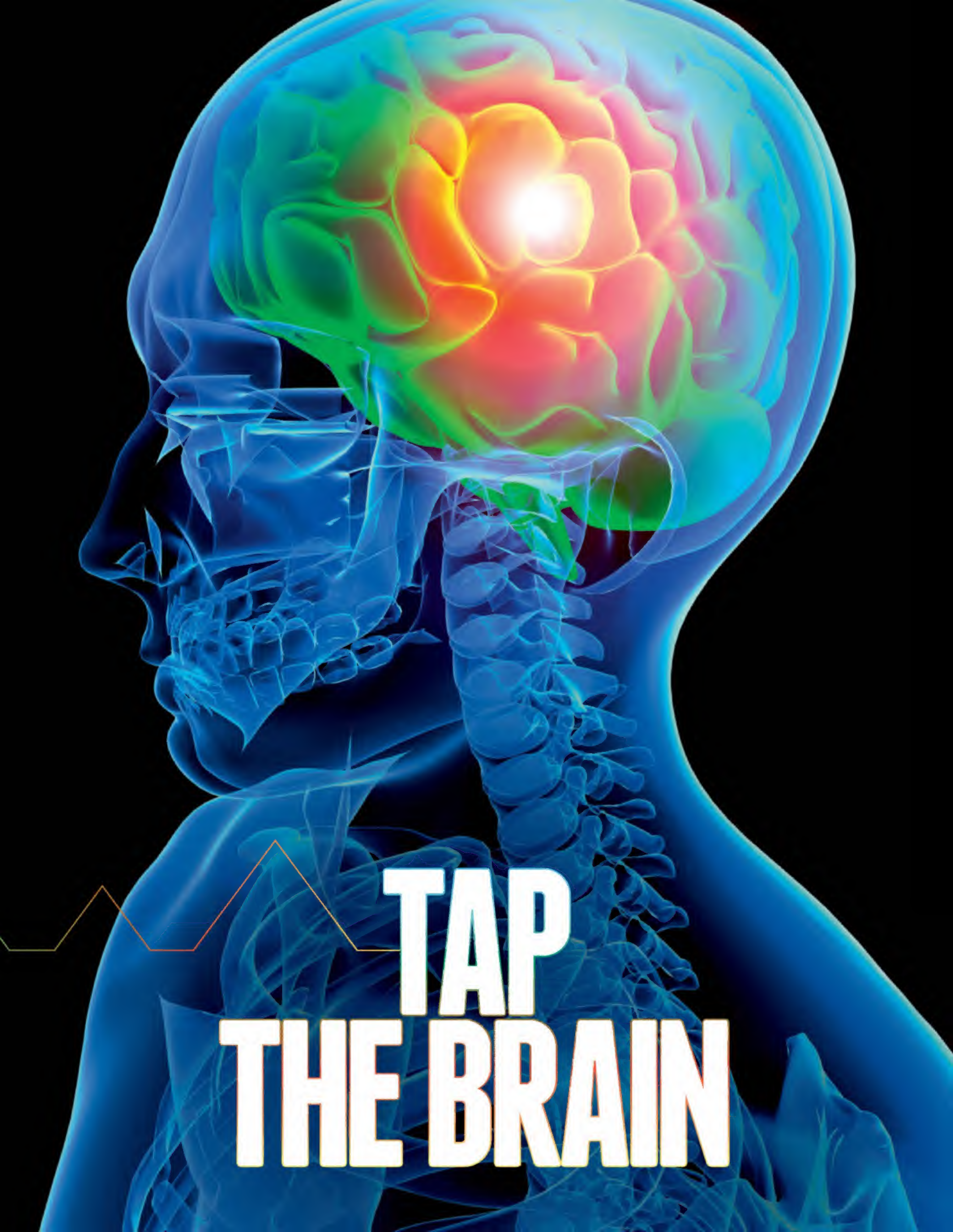
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## GET EXCITED ABOUT THE ZERO THEOREM

A middle-aged desk-jockey in a surreal Orwellian dystopia suddenly has his eyes opened. From the brilliant mind of Terry Gilliam, it's like 1985's *Brazil* (one of the greatest sci-fi films of all time, no debate) all over again, only with mathematics instead of Robert De Niro's Super Mario and Christoph Waltz instead of Jonathan Pryce. After mixed receptions to *Tideland* and *The Imaginarium Of Doctor Parnassus*, the director needs a win to rival *12 Monkeys*, and *The Zero Theorem* could be it...

James

James Hoare  
Editor



All the things I loved about comics are all the things I love about The CW's *Arrow* too.

There used to be this crappy little second-hand book shop near the flea-pit Majestic cinema in Scunthorpe – a proper floor-to-ceiling-fire-hazard place with no natural light, mesh on the windows and a crotchety owner. Every other Saturday before we went to see *Surf Ninjas*, *Addams Family Values* or, *Zod* help us, *Batman Forever*, my dad and I would duck into the musty haze and I'd dig into a 25p longbox.

I didn't know my arse from my Ditko, but I gradually assembled a patchwork pantheon of *Micronauts*, *West Coast Avengers*, *Superboy*, *Hellblazer* and Marvel UK's *Daredevils* anthology. By no means the greatest art and stories (*Hellblazer* excluded, that turned out to be the deeply disturbing 'Newcastle'), I was nonetheless intoxicated by this kinetic vision of utility belts and splash pages. It was new and old all at once, fresh and colourful but dated and kitsch, and as I greeted my first comics as strangers those pages reached out to me as old friends.

Every time I watch an episode of *Arrow* I feel eight or nine again. All the things I've become familiar with – every character and cliché – rendered fresh and thrilling by live-action storytelling that takes a pinch of big-screen Batman, small-screen drama and Wednesday wonder to turn it into something new. The show's strength and limitations are so obvious as to not need repeating, but when we choose a property for our covers we look beyond that crude arithmetic of quantifiable quality versus its lack thereof.

We look for something that captures the same sense of discovery I felt two decades ago (or you felt one, three or four decades ago) that feels fresh and familiar and, most importantly, makes us feel like we've found our way home.





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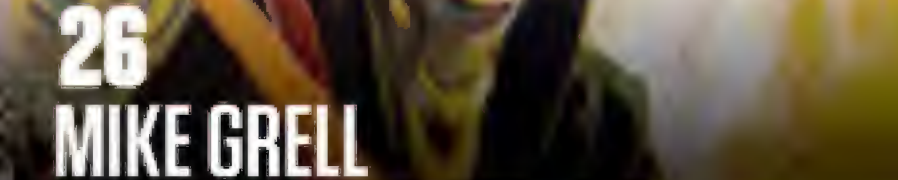


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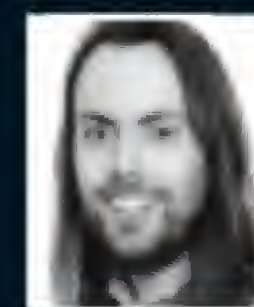


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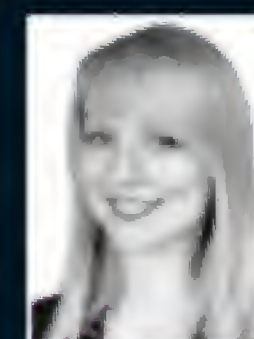
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## MEET THE TEAM

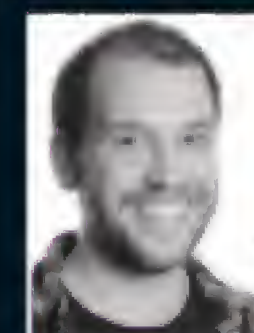
**Q.** Who would you like to see spin off into their own show/movie?



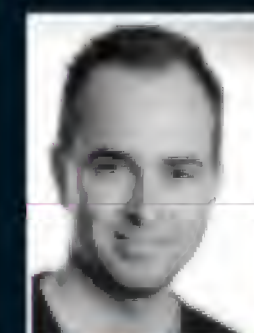
**James Hoare** Editor  
**A. Walter Bishop (Fringe)**  
SF + LSD in Walter's mind-bending caper.



**Jodie Tyley** News Editor  
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The debauched adventures of a maker and his progeny.



**Jonathan Hatfull** Staff Writer  
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Give him a Hannibal-esque prequel show.



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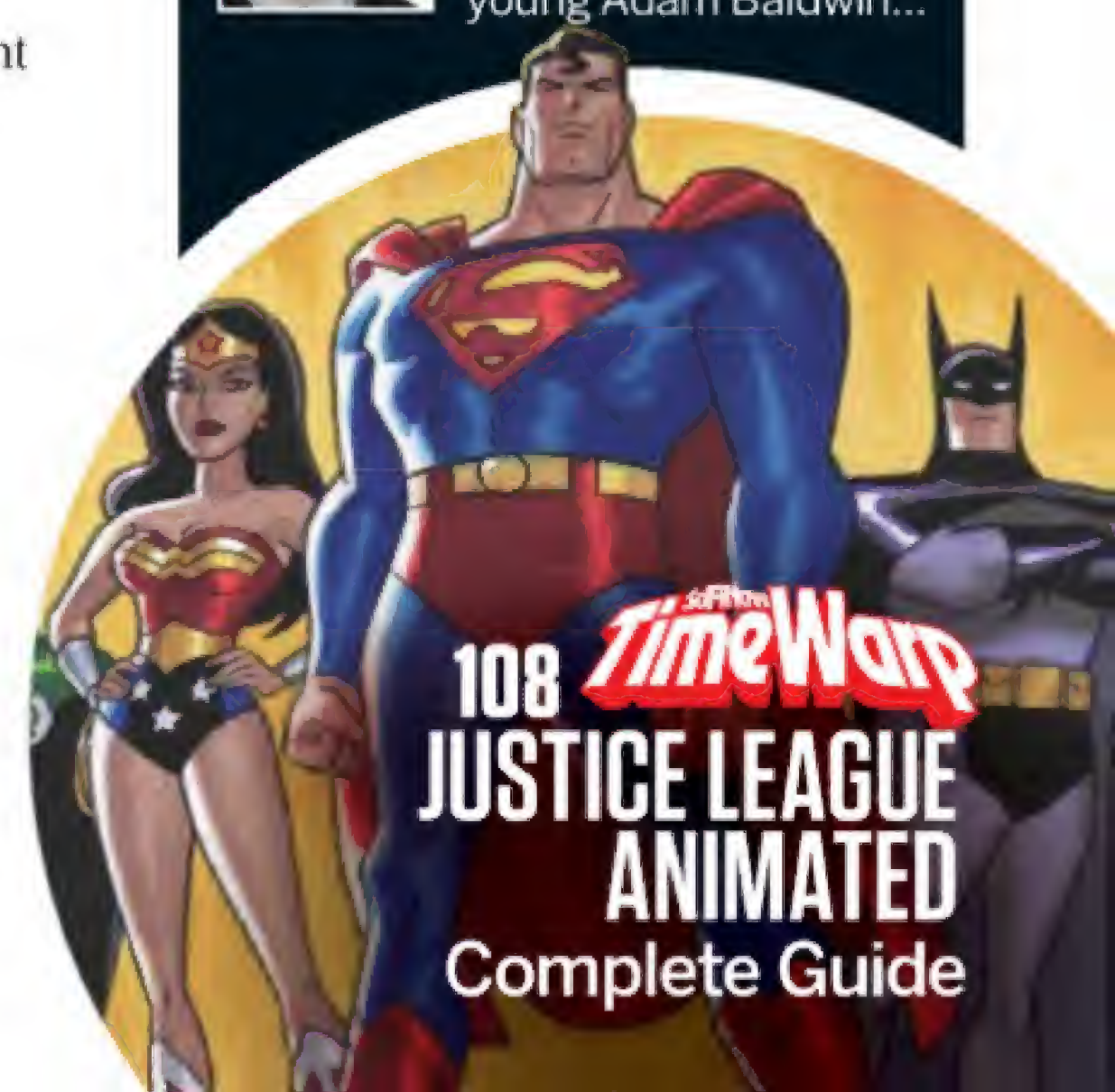
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# PORTAL

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NEWS

BACK IN TIME

## CAP IS CAUGHT IN BLACK WIDOW'S WEB

Star Chris Evans on Captain America and Black Widow's "intimate relationship"

WORDS JODIE TYLEY INTERVIEWS STEVE NASH



## 008 ONCE UPON A TIME



Hit show's cast and helmers on taking Season Three to Neverland

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Fringe co-creators return to TV with the strangest cop show ever made

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TV's hottest vampires tease new dynamics in Season Five



**C**aptain America is Marvel's answer to Superman – an orphaned outsider with strong morals and a penchant for patriotic apparel; only he's left behind the morally unambiguous world of 1941.

"The hurdle with Captain America is that his nature is to put himself last," says star Chris Evans. "His nature is to take everyone else's conflict and put it on his back. As a result, it makes it difficult to find an interesting film. Most complex characters have flaws, but Cap is a boy scout."

As ever, he's determined to do what's right, but modern society makes doing this more complicated. "In the Forties it was very easy to say 'Nazis are bad.' We can all agree on that. Today, it's a little bit harder [to see] where the line is.

What are we willing to compromise, in terms of civil liberties, to ensure security? That's where it gets blurry for Cap." The sequel takes place in real time – two years after *Avengers Assemble* – and finds Steve Rogers working alongside Natasha Romanoff as an agent of SHIELD.

When a colleague comes under attack, he teams up with the flame-haired spy to expose an ever-widening conspiracy. And you know what they say about opposites attracting... "The relationship with Black Widow is interesting, because she's someone who's always had the ability

to compromise her morals, and Cap is black and white," says Evans. "As a result, something happens." Could this mean Cap is in for some romance to rival Tony Stark and Bruce Banner's #sciencebros?

**[SPOILER ALERT]** Paparazzi pictures show the pair enjoying a smooch, but they could well be undercover. There's no hoodwinking actress Scarlett Johansson into spilling the details either, but she did at least hint that *something* is going to happen: "Through a series of unfortunate events, they find themselves in a situation where their working relationship becomes a more intimate friendship."

He also gains a wingman in the form of

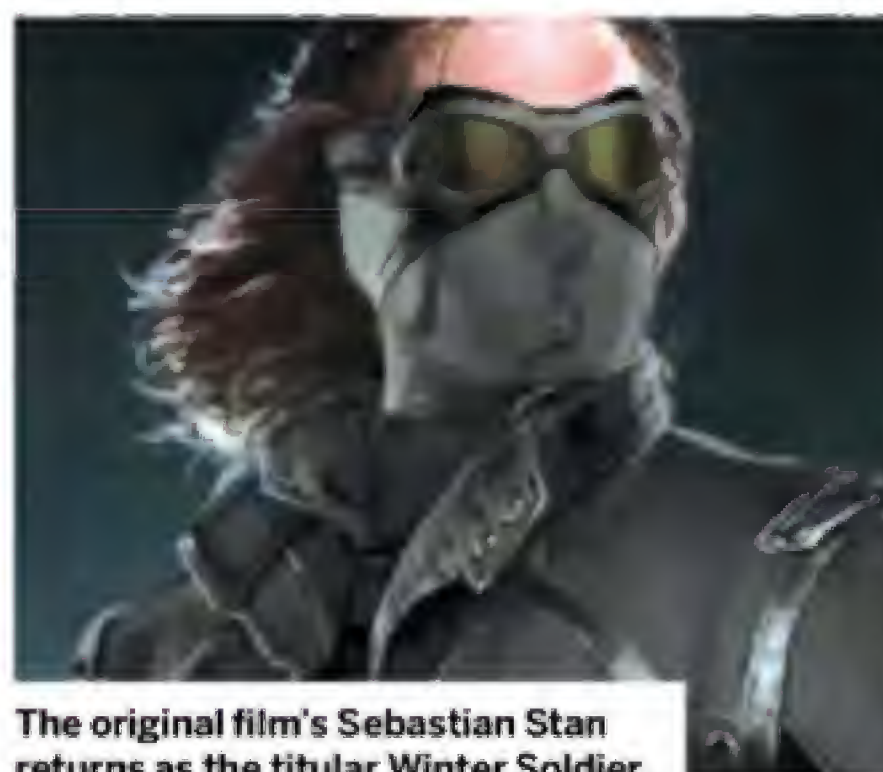
Anthony Mackie's Falcon. Born Sam Wilson, he was Marvel's first African-American superhero and an ally of Cap. In the movie he's going to be providing some comic relief, since it can't be all fish-out-of-water

**MOST COMPLEX CHARACTERS HAVE FLAWS, BUT CAP IS A BOY SCOUT**  
CHRIS EVANS

jokes. "You can't keep playing that note of, 'I don't get it. What's going on in this modern world?'" says Evans. "I think we're past that. He's up to speed. He has a cellphone. We're trying to find humour in other places, thanks to Anthony Mackie in large part. He's a funny guy."

It's no surprise that *Captain America: The Winter Soldier* will pack more laughs, as directing duo the Russo brothers are best known for their work in the comedy genre. They've previously helmed *You, Me And Dupree*, as well as directing episodes of *Community* and *Arrested Development*. It turns out this is a true passion project for Anthony and Joe, as the latter explains: "We've been collecting comics since we were kids, and one of the first we ever bought was a Cap/Falcon book, so we have a real affinity for the character," he says.

"The Captain is looking for a friend in the modern world. He lost everyone and everything that he knew, and Falcon could be that guy."



The original film's Sebastian Stan returns as the titular Winter Soldier.

*Captain America: The Winter Soldier* will be released 2 May 2014.



NICK IS  
DEFINITELY  
GOING TO THE  
DARK SIDE.

DARK TIMES

## FROM GRIMM TO WORSE

WORDS JODIE TYLEY  
INTERVIEWS STEVE NASH

Nick needs saving when the new season of *Grimm* returns...

**G**rimm's first season finale left Juliette in a coma, but come Season Two's finale moments it was Nick (David Giuntoli) who was catatonic. Thanks to Rosalee we know Nick's not exactly dead, despite being locked in a coffin and shipped to Europe to do the Royals' bidding. When he does wake up, however, he'll be a changed man. "Something is going to happen to Nick in that box, and he is going to be very different," reveals co-creator David Greenwalt. "It will change his life and his

relationships. He is definitely going to the dark side."

Back in Portland, his friends Monroe (Silas Weir Mitchell) and Rosalee (Bree Turner) and girlfriend Juliette (Bitsie Tulloch) are trying to escape the horde of zombies in the Season Three opener, picking up where we left off. They'll be lending a helping hand when Nick finally regains his senses, adds Giuntoli, "Nick now has some cool Wesen friends, my partner gets it, my girlfriend kind of gets it, so he's like, 'OK,



Things are looking bleak for Grimm's Nick (above).

I'm out of the closet,' and people seem to be accepting him," he says. "So I think the show can move to more of a group dynamic."

It's no coincidence that *Grimm* is forming its own Scooby Gang, since the creators know all too well that it takes a team to slay a monster, having worked on both *Buffy The Vampire Slayer* and *Angel*. This year, they will be pitting them against an eclectic bunch of beasts from fairy tale lore according to Greenwalt: "We've got alligators in the sewers, sexy/scary mermaids and faith healers from Russia. And a new character is coming in, who has their own Grimm situation."

The cast will also gain *Angel* alumnus Alexis Denisof, who's joining the series as the "cunning first cousin," (deep breath) Viktor Albert Wilhelm George Beckendorf. Meanwhile, Monroe and Rosalee plan to get hitched, much to their parents' dismay, and Hank (Russell Hornsby) has his own love life issues when he falls for another Wesen, and there's bound to be more #shirtlessrage.

*Grimm* returns to NBC on 25 October and in the UK on Watch. Season Two is out now on DVD and Blu-ray.

## WELCOME TO NEVERLAND

WORDS JODIE TYLEY

Peter Pan and Tinker Bell wait in the wings in *Once Upon A Time*

**W**hen the third chapter of *Once Upon A Time* begins, we will be introduced to a host of new characters. Don't expect to recognise them, however.

"Tinker Bell is someone we intend to see pretty soon," says co-creator Adam Horowitz. "And Peter Pan has a complicated motivation that's a little different than we've seen before; he might be frightening to some people." This incarnation is worlds away from the boy who never grew up, with Rumplestiltskin (Robert Carlyle) saying, "He's a man we should all be frightened of".

The Storybrooke six will find out what they're up against as they attempt to save Henry (Jared Gilmore) from Peter's clutches. Along the way they'll meet Tinker Bell (Rose McIver); a girl with a "surprising connection" to one of the characters.



This season of *Once Upon A Time* presents a dark new take on Peter Pan.



Since it wouldn't be Neverland without mermaids, we'll be seeing a familiar fish-tailed friend. "We've always wanted to do Ariel, so it was just a matter of what was the best place for her," he says. "But how she got to Neverland and what's her story is one that will be revealed this season."

But with the influx of new characters, the writers are weary of making things

too complicated. "Our goal is to tell great emotional stories and dig deep into the characters, and not bounce around between eight different worlds. We don't want people to watch the show with a flow-chart."

*Once Upon A Time* Season Three will premiere on ABC on 29 September and on Channel 5 at a later date.



# FIVE THINGS WITH SUPERNATURAL SEASON NINE

How will the Winchester boys cope in this changed world? INTERVIEW STEVEN NASH

## 1 Fallen angels

Following the events of the Season Eight finale, the brothers have to contend with the angels that fell to Earth. Jensen Ackles, who plays Dean Winchester, explains: "The brothers chose each other rather than closing the gates of Hell, so they now really have to unite more than ever in order to handle this new terrain," he says. "They don't know these angels are going to react now they are out of their element: they could be friends, they could be foes, they could be bad, good... we just don't know."

## 2 Bringing back Bobby

No one ever stays dead on *Supernatural*, and despite sticking around for some ghostly hijinks before being laid to rest, Bobby (Jim Beaver) will be back for more in Season Nine. Jared Padalecki warns us that things won't be the same, though: "It's not going to be the Bobby you know and love," he says. "We all thought he had such a great send-off, such a wonderful, honourable death, so you don't want to just have him come back as if nothing happened."

## 3 Castiel's folding laundry

The revelation that former god Castiel (Misha Collins) is now human will give us an opportunity to explore new sides to this fan-favourite character. Collins says that this is the season where he'll find himself. "He's figuring out what this whole business of being human is all about. It's a remarkable shift for Castiel, because prior to this season he's been equipped with all sorts of powers and capacities that made him a useful tool for the brothers... now he can pop in and basically fold laundry."

## 4 Wizard Of Oz versus the Winchesters

Felicia Day will be returning as Charlie Bradbury, the girl with the *Dungeons & Dragons* tattoo. The red-haired hacker will appear in episode four, titled 'Slumber Party'. Executive producer Jeremy Carver tells us she'll be helping the boys with a very old case, "We are going to see the first one of the Men of Letters ever to inhabit the bunker, in 1935. And we will be following a story in the past, of which all I can say is... *Wizard Of Oz*. Charlie is a great part of that story."

## 5 Odd episode out

The show is known for its 'unique' episodes. There was the time when the Winchester bros joined the audience on the sofa and the opening credits played at the end ('Bitten'). And who could forget when they went hugely meta and thought they were actors on a TV show ('The French Mistake')? This season will be no different, according to Carver: "There's no real artful way to pitch this one, other than to say that there will be an episode where Dean talks to dogs. And almost gets into a street fight with a pigeon, whom he can talk to as well."

*Supernatural* Season Nine starts 8 October on The CW in the US, and will air later on Sky Living in the UK.

“THE BROTHERS REALLY  
HAVE TO UNITE MORE  
THAN EVER”

JENSEN ACKLES



“CAESAR IS RESPONSIBLE THIS TIME... IT'S ABOUT HIM BECOMING A LEADER”  
ANDY SERKIS

**APE ARMAGEDDON**

# THE DESCENT OF MAN

The march towards an all-ape world begins in *Dawn Of The Planet Of The Apes*

WORDS JODIE TYLEY INTERVIEW STEVE NASH

**D**awn Of The Planet Of The Apes takes us one step closer to the Charlton Heston original. It picks up ten years after *Rise Of The Planet Of The Apes*, with humanity savaged by Simian Flu – a virus that apes are immune to.

“It’s a story that starts in the world of apes, and you see what they’ve built: a primitive but majestic kingdom,” reveals Matt Reeves, who’s well-versed in directing the apocalypse, having previously worked on *Cloverfield*. “It’s all from the ape’s point of view. They realise that there are still humans, and it becomes a question of survival.”

Representing the last of mankind are actors Gary Oldman, Jason Clarke

and Keri Russell, who will be leading the resistance against clever ape Caesar (Andy Serkis) and his army of simian soldiers, and according to director it just had to be all about Caesar. “I was blown away [by *Rise Of The Planet Of The Apes*] because I could connect with the way Caesar was,” admits Reeves. “You cared about him and connected with him, and we wanted to carry that forward.”

Over the past decade, Caesar has certainly been busy. He now has a wife called Cornelia (Judy Greer), a teenage son and a baby. This arc presented a new challenge for mo-cap maestro Serkis. “Caesar is responsible this time,” he explains. “He is in a position that

all apes are strong, and it’s very much about him becoming a leader and not throwing away everything that he has grown up with as a human being.”

The movie is all from the ape’s point of view, but don’t expect them to be eating lice and flinging faeces for fun. In the sequel, their communication skills have come on leaps and bounds. “Throughout the course of the movie we see Caesar and the other apes learn how to communicate with words and sign language,” reveals Serkis. “It’s a very rich and fertile ground for exploring the inner ape and reflecting a lot about humanity.”

*Dawn Of The Planet Of The Apes* is in cinemas 17 July 2014.

Andy Serkis reprises his role as Caesar, alongside Jason Clarke (left).





# THE SIMIAN FLU AND YOU

Everything you need to know about the deadly virus

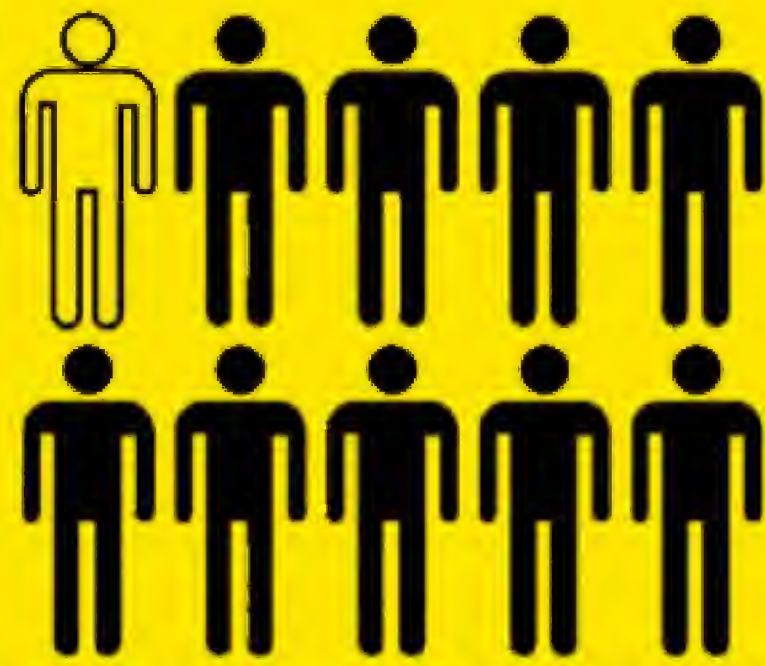
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## DEAD OF NIGHT

# SLEEPY HOLLOW IS "LIKE THE X-FILES"

Fringe co-creators and Sleepy Hollow cast on why you'll lose your head for TV's strangest new cop show

**This latest take** on Washington Irving's classic short story will turn heads by not resembling the original much at all. It's a supernatural thriller where Ichabod Crane (Tom Mison), once a soldier during the Revolutionary War, finds himself in modern day, and teams up with Sleepy Hollow's sheriff to solve mysteries.

According to *Fringe* co-creator Alex Kurtzman, who co-wrote the script with Roberto Orci, this show will actually be more *The X-Files* than *The Legend Of Sleepy Hollow*. "We were wildly, wildly influenced by *The X-Files*, even when we created *Fringe*," he says. "It is the gold standard of gold standards. And even in *The X-Files* the wider mythology wasn't addressed in every episode. So hopefully we can have the best of both worlds."

*Sleepy Hollow* will strike a balance between horror, suspense and fantasy says director Len Wiseman, who said it's not all about the Headless Horseman either. "It's not about tracking him down every week," he tells us. "When we unveil some of the mystery, we find the Headless is one of Four Horsemen of the Apocalypse, and by Crane killing him the two became linked."

This fish-out-of-water take on the story won't be without humour, either. When Ichabod first meets sheriff Abbie Mills (Nicole Beharie), he tactlessly observes, "You have been emancipated, then?"

It turns out that he was a supporter of abolishing slavery, and he's more than happy with the changes to the United States since his death.

They aren't exactly like Mulder and Scully then, but the pair do find common ground eventually, as Mison says: "They kind of have to bond with each other quickly. You see people who were put together by necessity and they have to work together for a common goal, even though they are 250 years apart."

*Sleepy Hollow* is airing now on Fox in the US.



Tom Mison stars as the time-displaced Ichabod Crane.





# MISFITS MEETS X-MEN?

WORDS JODIE TYLEY

**3 things you need to know about *The Tomorrow People***

**Powers come at a price**

**1** The show is about a group of teens who have reached another stage of human evolution. They're experiencing powers of telepathy and teleportation, but it comes at a cost. "There is an emotional response to the powers; it seems to take something emotional out of them," says executive producer Danny Cannon. "I don't think any of these powers should go without consequence. There are rules to teleporting. It's dangerous."

**The creators love the original series**

**2** This US-made series will be a reunion of sorts for executive producers Greg Berlanti (*Arrow*) and Julie Plec (*The Vampire Diaries*), who worked on *Dawson's Creek* together. The pair have long since been fans of the original series, as Berlanti tells us: "I went to college with Julie, and one of the first stories we swapped was how we both loved this show when we were kids. I first started calling about the rights nearly nine years ago."

**It stars a tortured hero**

**3** The story revolves around Stephen Jameson (Robbie Amell), who has led a pretty rough life before he starts hearing voices in his head. "His dad's left home, his mum is working triple-shifts to pay for his medication, and that weighs down on him," says Amell. Robbie will also wind up falling for the wrong girl. "Cara (Peyton List)'s the first person that was on my head. We're connected in a deeper way but there is John Young (Luke Mitchell), who is in a relationship with her."

*The Tomorrow People* will air on CW in the US later this year and on E4 in the UK in 2014.



DAWN OF THE UNDEAD

# SOULLESS MATES

WORDS JODIE TYLEY

INTERVIEW STEVE NASH

**"You can't remain happy in *The Vampire Diaries*" warns Ian Somerhalder**

**S**eason Four of *The Vampire Diaries* saw Elena (Nina Dobrev) shack up with the moodier, sexier Salvatore brother Damon (Ian Somerhalder). The actor was pleased to see his character's love requited at last. "Damon's just smitten. He's in love, and it's cute," he says. "But it's *The Vampire Diaries*, and you can't remain happy for too long, because then there's no conflict. But it is cute to see them in their interactions together."

Delena fans can relax, though: it's going to be plain sailing for a while, as executive producer Caroline Dries explains: "We want them to be genuinely happy for a while, because Damon has fought so hard to be with Elena. We want to go against the grain and make them a happy couple without bickering and fighting every episode."

The pair will have to deal with long distance, however, as Elena will be heading to Whitmore College with Caroline to prove she can be a normal, functioning vampire. "She just wants to go to frat parties and hang out," adds Dries. Meanwhile, her doppelganger Katherine will be struggling to adapt to life as a human after Elena force-fed her the cure. "Katherine becomes this

weirdly lovable person. She's the best vampire and worst human," she says.

Another big change heading into the new year is the revelation that Stefan (Paul Wesley) is in fact a doppelganger, too. Last time we saw him, Silas locked him in a safe and left him in a quarry. Now he'll be wreaking havoc in Mystic Falls under the guise of Stefan, which shifts the whole dynamic of the show,

according to Somerhalder. "We're very fortunate right now because we have a new, rejuvenated sense of coming into this show," he says. "The dynamics of the characters have changed quite a bit." You can say that again.

*The Vampire Diaries* Season Five airs in the US from 10 October and on ITV2 in the UK, date TBC.

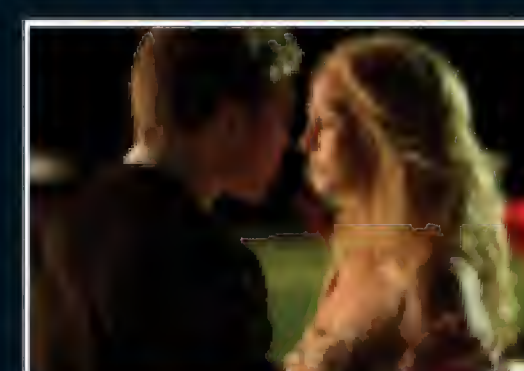
# OMG TVD

**The jaw-dropping scenes from the Season Four finale**



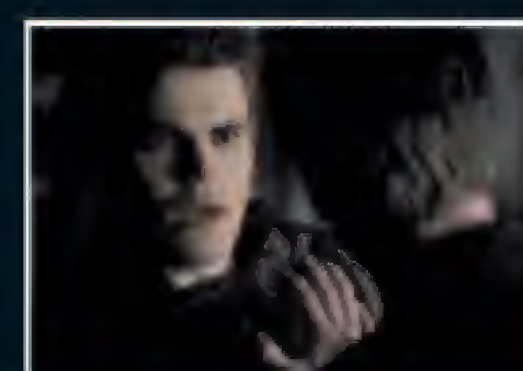
**HOMAGE OR COPYCAT?**

Did anyone spot how similar the graduation day was to Sunnydale? Kol's plan to seize graduation was similar to the Mayor pre-giant snake transformation, and the cap and gown were the same colours.



**THE END OF KLAROLINE?**

Klaus and Caroline almost stole the show completely when he gave her a peck and announced that her boyfriend Tyler is free to come back. "He's your first love," he told her. "I intend to be your last."



**GOODBYE, STEFAN**

The reveal that Stefan was actually Silas' doppelganger caught us all by surprise, not least Stefan. After he was stabbed with a stake in the stomach, he was locked in a safe and thrown underwater.



NO MORE HEROES

# IN A MARVEL GALAXY FAR FAR AWAY

Guardians Of The Galaxy is "the anti-hero, hero movie"

WORDS JODIE TYLEY INTERVIEW STEVE NASH

"This is about a family coming together," says *Guardians Of The Galaxy* director James Gunn, who's busy filming the strangest Marvel movie so far – featuring a talking tree and a rocket-toting raccoon. "It really is about a group of individuals who have acted selfishly and only as individuals throughout their life. And they learn something about themselves that makes them heroes."

The all-star cast includes Chris Pratt as wild spacenaut Star-Lord, Dave Bautista as alien warrior Drax the Destroyer, Zoe Saldana as space assassin Gamora and Karen Gillan as the bald, blue pirate Nebula. The latter claims to be Thanos' granddaughter in the comics, who we glimpsed at the end of *Avengers Assemble*. This is no coincidence, according to Gunn: "We have Thanos."

## ROCKET RESEARCH

James Gunn gets hands-on with research. Follow @JamesGunn on Twitter for more



It's been a @DaveBautista with-a-baby-raccoon kind of day so far.



My pal Podge. #raccoon



With Betty the #Coati as neckware.



I bet you've all been wondering what a skunk foot looks like.

We'll see what happens next, but right now, we're connected to the rest of the Marvel universe because of three seconds at the end of *The Avengers*."

Another direct link to Thanos is Gamora, who he trained to become the most dangerous woman in the universe. When we first meet the green-skinned assassin in the film she will be a baddie working with Ronan the Accuser (Lee Pace), Nebula and Korath (Djimon Hounsou), and by extension for Thanos. Like her comic-book counterpart, she'll decide to make a run for it and ultimately use her superhuman strength, agility and fighting skills for good.

Saldana says her character won't be the only one that needs to reassess their life. "This is the anti-hero, hero movie. When you meet these characters, they're thieves, they're rebels and they're assassins, but they're going to be learning very big lessons. And because it's a James Gunn interpretation, the levity will be very abundant."

Indeed, the footage shown at San Diego Comic-Con had audiences



laughing at the madcap visuals of Rocket Raccoon firing a machine gun, and the terse exchange between John C Reilly's Rhomann Dey and Peter Serafinowicz's Nova Corps officer ("They call themselves the Guardians of the Galaxy." "What a bunch of a-holes"). The premise revolves around a US pilot and a group of futuristic ex-cons that go on the run with an item everyone else wants. Speculation suggests it will be the Infinity Gauntlet, which makes the wearer omnipotent and has always been coveted by Thanos in the comics.

As for the 'US pilot', this is likely to be Peter Quill, aka Star-Lord. Chris Pratt gave us some more details about the role: "There's a petulance to him; he hasn't really been held accountable as an adult," he says. "He had a hard time as a kid and now he goes around space, sleeping with all these super-weird aliens, just being a rogue, and through teaming up with these guys he finds a better purpose for himself."

The *Zero Dark Thirty* star was an unusual choice for the role, but Gunn explained he wanted to find someone that could be a good verbal sparring partner for Tony Stark (Robert Downey Jr) when the pair eventually meet, and Pratt isn't fazed by this potentially career-defining role. "Marvel know what they're doing – they know how to tell a story and they know how to make this movie. I really don't feel intimidated."

*Guardians Of The Galaxy* is released 1 August 2014. The *Guardians Of The Galaxy* comic is ongoing from Marvel Comics. Pick it up from your nearest comic shop or digitally through the *Marvel Unlimited* app.



*Guardians Of The Galaxy's* cast at San Diego Comic-Con, with director James Gunn fourth from the left.





FIGHTING ON

# REVOLUTION SEASON TWO "WILL BE BETTER"

Showrunner Eric Kripke promises to keep the power turned off

WORDS JODIE TYLEY INTERVIEW SARAH DOBBS

It's rare for a showrunner to be so brutally honest about their creation, but *Revolution's* Eric Kripke couldn't stress enough that the second season will be better than the first. "I'm harder on the show than any human being," he said. "I kept thinking there was a lot of power for a place that has no power. This year we really explore that with weapons and savagery."

Part of his plan is to switch the power off for good. In the Season One finale the electricity was restored just long enough for Randall (Colm Feore) to trigger the nukes heading for the East Coast. "Our heroes are heroically striving to stop those bombs," Kripke

continues. "Spoiler alert: they don't stop them. We're trying to be the first network show that loses two cities in the first 15 minutes."

When *Revolution* returns we'll be in Texas instead of North Carolina, and we'll meet some new villains that will force the heroes and the existing villains to band together and fight. "If last year was about a war, this year is about this mystery," he adds. "No question of a better Season Two than Season One."

## WE LOST TWO CITIES IN THE FIRST 15 MINS

ERIC KRIPKE

*Revolution* Season One is available on DVD and Blu-ray on 30 September priced £22.97 and £25. Season Two will air on Sky 1 in 2014.

## SURVIVAL OF THE FITTEST

We asked the cast of *Revolution* how they would fare in an apocalypse...

### BILLY BURKE (MILES MATHESON)

"You do learn some things along the way, and we talk about it on set all the time, all the 'what-ifs?'. I can see myself at least trying harder now. Your chances of survival all depend on what you have to live for, in my opinion. If you have something to live for, you're gonna try really hard to stay alive. And those who don't believe that they do will probably be dead within seconds."



### DAVID LYONS (SEBASTIAN 'BASS' MONROE)

"I'd like to think I'd do alright, but maybe I'd trip on a piece of barbed wire and get septicaemia or something. What's interesting in this world, if you get a relatively serious injury that in today's world would be treatable, one of the things that goes first is antibiotics and medical treatment. And you know I've done my requisite boy scout training!"



### GIANCARLO ESPOSITO (MAJOR TOM NEVILLE)

"Right now I'd be in London, and it'd be hard to get out of here. I'd wait. I'd sit and meditate and wait for all the freaks to trample each other and get out of the city. Then I'd go out in the street and get a bicycle and I'd ride to the country. Pick some berries, get a backpack, and head to the mountains."



### TRACY SPIRIDAKOS (CHARLIE MATHESON)

"The thing I've learned most from the show is not necessarily survival stuff, which you learn as you go, but how much we rely on electricity and technology. What would I do right now if it all stopped working? I'm in London, all my family's in America. It's like Anna Lise [Phillips]' character, Maggie – she's stranded on another continent away from her loved ones and can't get back."





WHO SURVIVES?

## GAME OF DEATH

Cast and creators tease  
Game Of Thrones Season Four

WORDS JONATHAN HATFULL INTERVIEW STEVE NASH

SPOILER  
ALERT!

Game Of Thrones has a high mortality rate, as highlighted by the infamous Red Wedding scene.

With Season Three's Red Wedding delivering the most shocking sequence since Ned Stark lost his head, there's an opening for new characters in *Game Of Thrones*' fourth season.

"I have many characters, so killing a few – there's always more, and so there are job opportunities for actors and actresses," chuckles George RR Martin.

Showrunners David Benioff and DB Weiss have already announced one very exciting bit of casting: Mark Gatiss will be playing an as-yet unknown character, and if you're struggling to picture Mycroft Holmes in Westeros, remember that Gatiss has experience with medieval garb in the *League Of Gentlemen's Apocalypse*.

Meanwhile, *Treme*'s Michiel Huisman will replace Ed Skrein as Daario Naharis; Roger Ashton-Griffiths is Mace Tyrell; *The Good Wife*'s Pedro Pascal is Oberyn Martell; the Red Viper; *Luther*'s Indira Varma will be

Ellaria Sand, and *Banshee*'s Joseph Gatt will almost certainly be playing wildling leader Styr, Magnar of Thenn. But how long will these new characters last?

We were all stunned by the events of the Red Wedding, although Michelle Fairley states, "I knew how many years I signed for, so I knew what was coming."

However, the show's creators warn us not to assume we know what's coming just because we've read the novels.

"We don't always follow the books, but we always knew they were all going to die," reveals DB Weiss.

"David and Dan have killed many characters who are still alive in the books," adds Martin. "I'll only take some of the bloodthirsty blame."

*Game Of Thrones* Seasons One to Three are available now on Blinkbox for £1.98 per episode or £17.99 per season.

# "I DIDN'T KNOW I COULD DO HORROR"

INTERVIEW  
JONATHAN HATFULL

The Raid director Gareth Evans on V/H/S/2

**T**he *Raid* director Gareth Evans turned the stomachs of hardened horror fans at the Film4 Fright Fest in August with 'Safe Haven', his contribution to horror anthology *V/H/S/2*. Evans told us about switching action for horror, getting covered in fake blood and why he loves FrightFest.

## How did you end up co-directing a segment with Timo Tjahjanto?

I was a little bit apprehensive because I know I could do action, but I didn't know if I could do full-on horror. Then he was offered it as well, and he was like "Why don't we collaborate?" He came up with the story for it: "Let's do it about these journalists who go into this cult group, and what if it's the day of reckoning?"

And then that took it to the grand guignol excesses, where can we take this frenzy of just batshit crazy moments. I felt there was a certain amount of pressure on me because I'm not the horror guy, "I've got to have at least one idea which shocks him!" And I achieved that, I wrote something and he was like "Fuck, that's disgusting!"

## Did you ever second-guess yourself?

We have shots where it's literally just a hole in the table and me pushing this prop head up, and then you're sitting there and you've got glycerin and blood pouring down your eyes, and you're like, "What the fuck am I doing, seriously?" You've just got to be blind to it. "Fuck it, we're doing it, let's go for it."

## How was it watching the film with the FrightFest audience?

I love being able to see it with a festival audience, especially something like FrightFest. To have that receptive audience and sit among like-minded people to watch it unfold is the best feeling. To hear those gasps is great.

## You showed a clip from *The Raid 2*!

I was nervous because it's not 100 per cent complete. It's like sharing a baby scan: "It's not done yet, but here's what it'll be like... ish!" I can't wait to release it; I've just got to finish editing.

*V/H/S/2* will be released on Blu-ray and DVD 14 October.





# KICK-ASS 3: THERE'S A CATCH

INTERVIEW  
JONATHAN  
HATFULL

Hit-Girl's Chloë Moretz is game for a trilogy if Matthew Vaughn's directing

Kick-Ass creator Mark Millar has always said his unconventional superhero story was a trilogy, but Chloë Moretz has some conditions before she signs up. "I would only do a third one if it really was logical," she tells us. "It needs to be a good script [and] it needs to have a good director; it would probably need to be Matthew [Vaughn]."

The original made a star of Moretz, and the sequel proved to be just as controversial. Co-star Jim Carrey refused to publicise the movie upon completing filming, but Moretz says it's only make believe. "If you're going to be affected by an action film, you probably shouldn't see *Pocahontas* because you're going to think you're a Disney princess," she says. "It's fake and I've known that since I was a kid. If anything, these roles teach you what not to do."

Moretz will next appear as the titular psychologically disturbed teen in *Carrie*. She filmed *Kick-Ass 2* straight after the horror reboot, which was a surreal experience for the 16-year old. "I went from being in pigs' blood every night and then going straight to my leather purple outfit," she recalls. "It was very bipolar, but because I'd already been doing a serious role, I felt like I had a file of emotions that I could throw into a scene as Hit-Girl."

While *Kick-Ass* set up the self-made heroes and the sequel showed their struggle, the third could kill off a major character. Millar has publicly spoken about the possibility, since these crime fighters are only mortal. Either way, Moretz wants closure: "If we were to do a third one it would need to be fully wrapping up the series, and it has to be a really good note to end on."

*Kick-Ass 2* is in cinemas now.



## OUT OF THIS WORLD

# RECORD-BREAKING SCI-FI

The top 5 sci-fi entries in this year's Guinness World Records



## LARGEST COLLECTION OF STAR WARS MEMORABILIA

**1** The largest collection of *Star Wars* memorabilia is owned by Steve Sansweet, who has an estimated 300,000 unique items at Rancho Obi-Wan in northern California, USA. Sansweet estimates that the cataloguing process will take years to complete, as the collection continues to grow.

## MOST OSCAR WINS – MAKE-UP

**2** Legendary make-up maestro Rick Baker has won seven Academy Awards for Best Make-up over the course of his career, the first for *An American Werewolf In London* (1981) and the most recent for *The Wolfman* (2010).

## LONGEST-RUNNING SCIENCE FICTION TV SERIES

**3** As of 18 May 2013, a total of 798 episodes of *Doctor Who* have been aired. This total includes 239 story arcs and a full-length TV movie, but does not include spoofs, spin-offs or webisodes.

## LARGEST GATHERING OF PEOPLE DRESSED AS STAR TREK CHARACTERS

**4** 1,063 people came dressed as *Star Trek* characters, well and truly smashing the previous record of 1,040. It was achieved by Media 10 Ltd, the organisers of Destination Star Trek London, on 20 October 2012 at ExCel London.

## FIRST TELEVISION SCI-FI SHOW

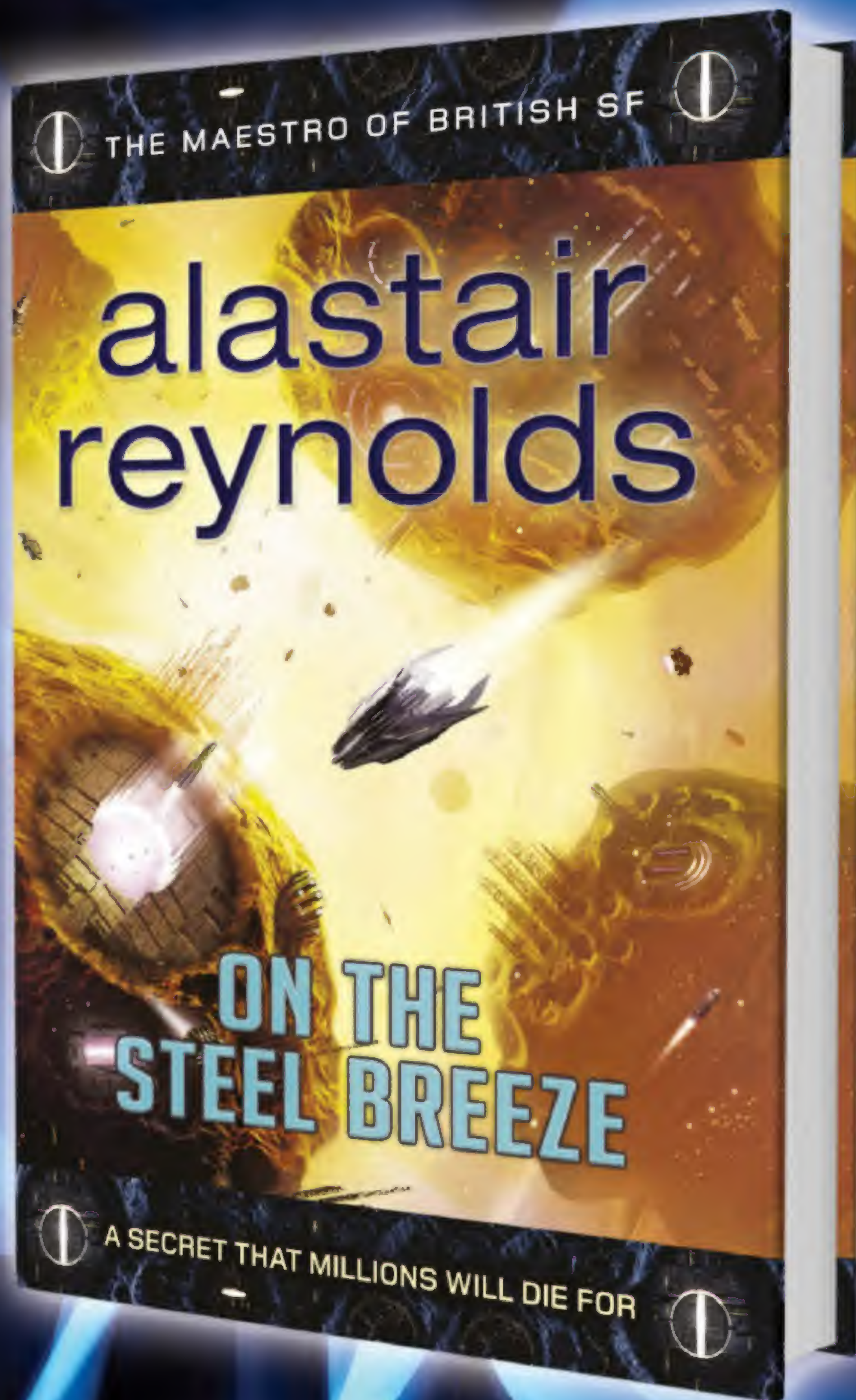
**5** A 35-minute-long adaptation of Karel Capek's 1921 play *R.U.R.* (Rossum's Universal Robots) was broadcast in February 1938, and was the first ever piece of science fiction seen on television. It also marked the first time a robot was depicted on screen.

To see more amazing records check out the new *Guinness World Records 2014* book, on sale now. For further information visit [www.guinnessworldrecords.com](http://www.guinnessworldrecords.com).

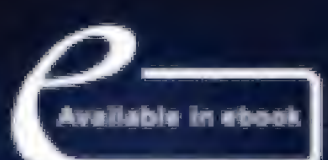




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**CARD CONTROVERSY**

# ENDER'S BLAME

Geeks OUT founder Jono Jarrett want you to Skip Ender's Game, but why should you?

The controversy surrounding *Ender's Game* has been a huge talking point within the geek community, with Harrison Ford addressing concerns at San Diego Comic-Con and Lionsgate distancing themselves from the book's author in a statement. The root cause, though, isn't Harrison Ford or Lionsgate; it's the strident homophobia of the book's author Orson Scott Card, so why is this a problem, and is there anything inherently homophobic about the film itself?

## Are Orson Scott Card's beliefs regarding gay marriage reflected in any way in *Ender's Game*?

I guess that depends on who you ask. The book itself is rife with a lot of fuzzy content on gender and sexuality, some of it overtly homoerotic, according to many readers and critics. With that said, however, this is really about the money, not about the content of the film or the book. If Lionsgate were giving away free tickets to *Ender's Game*, I don't think we'd be in this same situation, because then our queer dollars wouldn't be going to support the man who advocated the criminalisation of homosexuality.

## What's your response to the argument that *Ender's Game* the movie is a completely separate proposition from *Ender's Game*, the book, and shouldn't be held accountable for the author?

I think that's naive rationalisation on the part either of Lionsgate, who needs the film to be profitable, or people who don't want to confront their principles. We're not talking about [German composer Richard] Wagner, who while anti-Semitic, is long dead.

Card is active, and some of his most anti-gay writings come from the past five or ten years and gay rights continues to be the civil rights issue of our generation. Also, what do you think it is that enables Card to pursue this agenda? The comfortable



**BEFORE ANYONE PARTS WITH THEIR CASH, HE OR SHE SHOULD BE AWARE OF WHERE IT GOES**  
JONO JARRETT

income that his books, and now the movie and ancillary profits will bring him.

I certainly don't want to contribute to the personal fortune of someone who alleges that I'm gay because I was molested or raped as a child, and only want the right to marry because it's a half-measure to approximate a normal, heterosexual relationship, and I think a lot of people would agree with us.

## What's your response to the argument that Card is entitled to his beliefs?

I'd say that his beliefs and my (and your) money are two entirely different things, and I am well within my rights *not* to buy whatever he's selling because of those beliefs and the very real actions they inspire.

## If you could say one thing to SciFiNow readers for them to bear in mind while deciding whether or not to see *Ender's Game*, what would it be?

Before anyone parts with hard-earned

money, he or she should make themselves aware of just where that money goes and what it supports. There are many, many ways to see *Ender's Game* that won't financially support one of the LGBT community's most vocal enemies; the most they demand is a little patience. Lionsgate and Orson Scott Card want the film to be successful enough to warrant a sequel, which is another multi-million-dollar pay day for Card.

Do SciFiNow readers want to personally add to the fortune of someone who publicly calls gay rights a laughable con job, someone who actively promotes the idea that anyone who lives a queer life is suffering under a tragic sexual dysfunction and needs to stop? I didn't think so.

Find out more about Skip Ender's Game at SkipEndersGame.com and Geeks OUT at GeeksOut.org. *Ender's Game* is in cinemas 1 November 2013.

## TRENDING TOPICS

Your 3 most-read articles on SciFiNow.co.uk



**1 MARK WAHLBERG FOR IRON MAN 4?**  
tinyurl.com/IronMark



**2 LEX LUTHOR CASTING RUMOURS**  
tinyurl.com/BryanLuthor



**3 THE FALCON VS IRON MAN**  
tinyurl.com/IronFalcon



## RESURRECTING ROBIN

# KICK-ASS COSPLAY OF THE MONTH

Celebrating your craftsmanship and creativity

## RED HOOD

REAL NAME: MICHAEL COATES  
FROM: EAST YORKSHIRE

### What drew you to Red Hood?

Batman would be too popular, and after watching *Batman: Under The Red Hood* animated film I immediately loved the look of Jason Todd. Red Hood has most of Batman's training and skills, and I'd studied the Keysi Fighting Method for two years, which was another reason for keeping within the Batman world.

### How did you get the mask right?

A friend made the green latex face mask and white contacts. I used the DC statue and film as reference, and scaled the parts to my height from the statue. My first helmet was a pepakura file, cardcraft software program, with resin/fibreglass, bodyfiller and lots of sanding, which was quite heavy. The second helmet was smaller than the original.

I widened the top head grooves with a dremel, and used the same silk red

paint from my first helmet. I didn't want it glossy, as in my head if this was live action it wouldn't be shiny. I used mirrored lenses again for the eyes, with black on the outer part glued inside and sheet foam for padding.

### Was anything surprisingly complex to put together?

The most complex parts were ideas I had in my head and learning and improving along the way. The leg/boot plates were aluminum cans cut and taped over hobby foam and elastic; they are now steel. The jacket and trousers were adjusted for me, as I can't sew.

The knife/sheathe were made by me from wood and sheet plastic. I tried using double-sided tape to stick to the leg plate, but it often came off. An earth magnet is under the faux leather now and stays on the leg-plate even when demonstrating a jumping knee.

See more of Michael's work at [jason.toddredhoodprojectuk.blogspot.co.uk](#).

## BFI HIGHLIGHTS

# YOUR MUST-SEE FESTIVAL FILMS

5 films to watch at this year's BFI London Film Festival

From 9-20 October, London will play host to some of the most exciting films from around the world at the BFI London Film Festival. This year sees a particularly strong genre presence, and here's our pick of five sci-fi, fantasy and horror films to watch.



## UNDER THE SKIN

1 The teaser footage of *Under the Skin* bounced around the internet with 'NSFW' plastered on it, but there will be more to this than a sexy Scarlett Johansson. In what sounds like an arthouse riff on *Species*, Johansson plays an alien who seduces and consumes men.



## ONLY LOVERS LEFT ALIVE

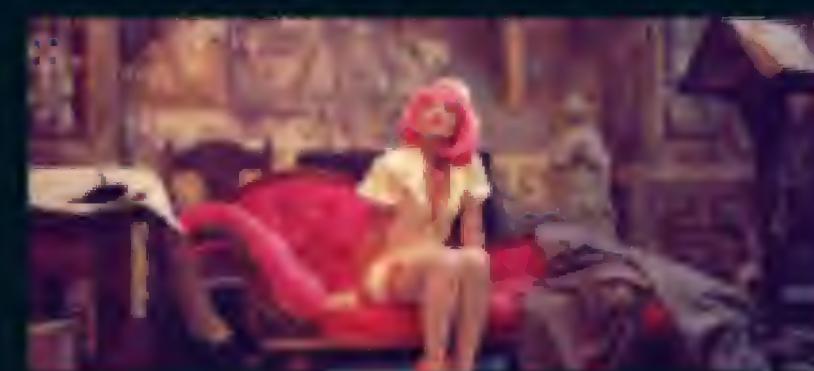
2 This rock-and-roll vampire tale from arthouse king Jim Jarmusch (*Coffee And Cigarettes*, *Ghost Dog: Way Of The Samurai*) looks absolutely fantastic. Tom Hiddleston and Tilda Swinton play Adam and Eve, bloodsuckers who have spent centuries together and reunite after spending time apart.



## JODOROWSKY'S DUNE

3 For anyone who's suffered through David Lynch's turgid

adaptation of Frank Herbert's *Dune*, it's easy to imagine that the production wasn't easy. However, originally the project was in the hands of midnight movie godfather Alejandro Jodorowsky, the man behind *El Topo*. Using existing storyboards and new animation, this documentary explores the maverick's vision for a film that never was, and should be fascinating.



## THE ZERO THEOREM

4 A new Terry Gilliam film is always cause for excitement. Christoph Waltz plays a brilliant computer programmer who finds his life turned upside down when Management (Matt Damon) sends two people to encourage him to crack the mysterious Zero Theorem.



## THE CONGRESS

5 Ari Folman's follow-up to the stunning *Waltz With Bashir* sounds fascinating: playing herself, Robin Wright (*House Of Cards*, *Moneyball*) sells her image to be digitised and controlled by a studio when she can no longer find any parts she wants. After 20 years of not being allowed to act, she is ordered to attend a congress inside the animated universe.

The 57th BFI London Film Festival runs from 9-20 October 2013, to book tickets visit [bfi.org.uk/lff](#)



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## COVER STORY

Arrow

**“GREEN ARROW HAS AN OPPORTUNITY TO MATURE IN MUCH THE SAME WAY IRON MAN DID IN THE MARVEL UNIVERSE”**

STEPHEN AMELL





# CITY OF HEROES

LIKE BATMAN BEGINS, **ARROW SEASON ONE** BROUGHT EMOTIONALLY ISOLATED PLAYBOY OLIVER QUEEN BACK FROM THE WILDERNESS TO WAGE WAR ON CRIME. BY SEASON TWO, HE'S NO LONGER ALONE. **WE DISCOVER FROM STAR STEPHEN AMELL** HOW LIKE THE DARK KNIGHT, THIS ONE IS ALL ABOUT THE CLASSIC CHARACTERS, THE LOST LOVE AND THE DOOMED ALLY IN THE **FIGHT FOR JUSTICE...**

WORDS JODIE TYLEY

**“Y**OU ALWAYS HEAR DC COMICS FANS ARGUING ABOUT WHO WOULD WIN IN A FIGHT: SUPERMAN OR BATMAN? AND YOU GO ‘REALLY?’” STEPHEN AMELL IS SAYING. “THE ANSWER IS SUPERMAN, NATURALLY, BUT PEOPLE LIKE BATMAN MORE BECAUSE THERE

are more elements that we can identify with.” It’s funny that he should bring up the topic just a couple of months before *Man Of Steel* director Zack Snyder will make an announcement that will stop everyone talking about *Avengers: Age Of Ultron* for a moment – the next Superman movie will feature the Dark Knight and Kal-El in a one-two punch.

Amell feels like he has more in common with the former, since his character wasn’t hit with gamma rays, bitten by a radioactive spider or crash-landed from another planet, either; it’s just his flair for archery and those bulging biceps that, we can’t help but notice, are probably the same circumference as our head. We’ve got front row seats for the gun show in an apartment of a swanky London hotel. It’s the kind of place that Amell’s on-screen counterpart, Oliver Queen, would turn into a raucous party before sneaking out the window to kill some criminals. The Queen family’s wealth funds his mission to rid Starling City of scum, which is one of many parallels he shares with Batman, having been created

to ride on his cape-tails all the way to the bank. Like the show, however, the character quickly found his own identity, and one of the major differences in *this* telling is that Oliver isn’t alone in his crusade.

His family and friends are what sets him apart from other superheroes, according to Amell. “When we shot the pilot I asked the director what, in retrospect, was his favourite scene. I asked our producers as well – they’re big comic-book fans and some of them had written *Green Arrow*, so I was expecting them to say, ‘The first time we see you in a suit,’ ‘It’s when you take down the bad guy’ or something in that vein. Instead, they said the dinner scene was their favourite, because without the family dynamic and the relationships, no one’s going to care about even the most aggressive action sequences.”

Throughout the show’s first season, Oliver has been grappling with teenage sister Thea (Willa Holland) and her drink and drug problems, and his personal life has been a complicated love triangle with ex-girlfriend Laurel Lance (Katie Cassidy) and best friend Tommy Merlyn (Colin Donnell). Meanwhile, his mother Moira (Susanna Thompson) has been plotting to destroy the slum-like Glades and everyone in it, so having friends and family certainly makes things interesting. ➤





## COVER STORY

Arrow



# THE REAL SLIM SPEEDY

**Colton Haynes on the future for Roy Harper – will it be by Thea or Oliver's side?**

**There's been some** confusion in the Arrowverse as to which Speedy is *the* Speedy. We thought we'd cracked it when Oliver started referring to his younger sis Thea by the nickname, believing it to be a novel spin on the male sidekick of the comic-books. Then Roy Harper came along, stole Thea's purse and threw everything up in the air. His name was directly from the comics, and he always wore a red hoody – the colour of the sidekick's costume.

Has actor Colton Haynes taken co-star Willa Holland's job, then? "It's funny, when I came aboard, she asked me the same thing," he laughs. "Interestingly enough, there's been a few times where I've called her Speedy and she's called me Speedy, and they've taken those scenes out of the show." It seems that the writers are definitely keeping us dangling on purpose, but we found out some juicy tidbits of what to expect next season...

**Are you an expert on Roy Harper now?**

Yeah, it's a little confusing because there were three interpretations of who he is and who he can become; he can either be Arsenal, Red Arrow or Speedy. It's funny because they hint at Thea possibly becoming Speedy, and now they're leaning towards Roy being taken under Oliver's wing. You never know, if they stay true to some of the comics, if I become Arsenal then I'm only going to have one arm.

**Is there a version you prefer?**

Arsenal – he has to go through a lot of issues. He develops a drug problem, and really has to get down and out before he has a redeeming quality. It would be nice to take that route; to go through the struggles his character has to go through to team up with Oliver.

**Following the explosive events of the Season One finale, what kind of mental state will Roy be in?**

There's a big time lapse, and we find Roy getting a little big for his britches. He's cocky, so we'll find him picking fights and getting into trouble that he's not exactly able to take care of. He's a little weak, and it's going to take some time to build up his strength.

**Arrow's missing at the start of the season, so will Roy step up?**

I think that's what he's going to have to do. Oliver's going to retreat a bit after everything that's gone on, and Roy thinks that because he's been searching for the vigilante that he can easily become him, which I don't think is the case. We'll still see him being the smart-ass wannabe that he is, but hopefully he becomes something. You're going to see a lot

of things thrown into play with his and Thea's relationship.

**Secrets are never good for any relationship...**

No, especially when you're trying to find the vigilante who is my girlfriend's brother – that's gonna be a

really big shock when they find out.

**Will we see some revelations this season, then?**

Right from the get-go. I hear the first five minutes picks up from where we left you with, with that cliffhanger.

**And will there be any red spandex in your future?**

I certainly wear a lot of red now. I started encouraging my Twitter followers to wear red hoodies on Wednesdays, so I have a feeling that red spandex might be in my future. I'm trying to get in good shape.

**"ROY HARPER THINKS THAT BECAUSE HE'S BEEN SEARCHING FOR THE VIGILANTE THAT HE CAN EASILY BECOME HIM, WHICH ISN'T THE CASE"**

COLTON HAYNES



The start of the year sees Oliver Queen going AWOL from his crime-fighting duties.





➤ “These were very superficial, angst-ridden relationships, because both parties knew that the whole truth was not being brought to the table,” says Amell. “Going into the second series, these relationships are going to be much more dynamic, and that is going to be a critical element.” The series finale saw Tommy sacrificing himself to save Laurel after Malcolm ‘Dark Archer’ Merlyn (John Barrowman) triggered a second device to destroy the Glades in a shocking twist. Oliver arrived in time to reconcile his friendship with Tommy before he passed away, but he’ll still be reeling from the events of the finale by the time Season Two comes around.

Picking up four months later, Amell reveals that we’ll find Oliver in an altogether different place. “We haven’t really seen Oliver outside of Starling City – in the present day – but now he’s nowhere to be found,” he explains. It seems that part of this excursion is to find a new motivation for being ‘The Hood’ now that he’s fulfilled his mission. “The reason he was being a vigilante was revenge, trying to honour his father’s dying wish, and there are still a few names on the list, but they were all contributors in some way, shape or form to the Undertaking. He stopped Merlyn, but he didn’t stop the plan, so if he’s going to be the vigilante it’s going to have to be for different reasons.”

But don’t expect him to be MIA for too long. “They’ll find me pretty soon!” he assures us. “Did you ever watch *24*? It’s like ‘Hey,

**“DC COMICS  
ARE GIVING  
US MORE  
FREEDOM IN  
THE SECOND  
SEASON  
SO YOU’RE  
GOING TO SEE  
A LOT MORE  
RECOGNISABLE  
FACES”**  
STEPHEN AMELL



Thea begins the year on trial for her role in the destruction of the Glades.



With Tommy out of the picture, what does this mean for Oliver and Laurel?



we’re having a show, but Jack Bauer has been deported to China,’ and then the show started with him on a plane, landing in the next 18 minutes, so I would imagine that it will be something similar to that.” Oliver’s not the only one who’s going to be in an entirely different predicament than last series, as Amell continues. “Moir’s probably in jail, Thea’s without a mom, Roy’s seen his home destroyed, Detective Lance has worked successfully with the vigilante, but has also been busted down to almost nothing on the police force because of that, so his view is totally skewed. And Tommy saved Laurel’s life in the Glades. Does she blame herself, the vigilante, Tommy’s father...?”

Life’s never easy for Oliver, having to be three people in one: the weary Tom Hanks in *Cast Away*-type on the island, the socialite of Starling City and the superhero himself. “I love playing the different characters because everything about Oliver, specifically in the present day, is so measured,” he says. “When I’m playing Arrow I’m constantly thinking ‘How am I standing? How’s my posture? How’s the timbre of my voice?’ There’s this mental checklist that I’m going through while still trying to be natural in the role. Then when it comes to playing Oliver on the island, you just take all of that and flush it away. It’s the version without ego and direction, and getting to play all those different characters all the time keeps me fresh. I haven’t made a chart or anything; I let the storyline dictate where we are, but doing the gradual evolution on the island is a lot of fun.”

And it’s far from over. Since the start, we’ve been fed flashbacks of what happened on the five years that Oliver was stranded on Lian Yu, the island in the North China Sea. It was during this time that he was mentored by Yao Fei (Byron Mann) and came up against his first nemesis, Edward Fyers (Sebastian Dunn). “He’s one of my favourite villains so far,” he tells us. “It was Sebastian’s portrayal of Edward Fyers – and the fight between Yao Fei and the person we thought was Deathstroke at the time – when the writers told me they really discovered what the island could be. He was the focal point for island Season One, and he deserves respect. He was also the first person I shot with a bow and arrow, so I’ll always ➤







# COVER STORY

Arrow

➤ have a soft spot for his character." Oliver shot him in the jugular to avenge the death of Fei, who had been used as a scapegoat for shooting a Ferris Air jet out of the sky – a plot to severely damage China's economy.

Incidentally, the name of the airline company is just one of the many geeky references the show's writers slip into the script. They never give the actors any warning, and Amell admits that some go over his head. "I was unaware that Ferris Air is connected to the Green Lantern universe," he says, "and in episode 16 John Barrowman references Nanda Parbat, which is where the League of Shadows trained. That's the home of Ra's al Ghul, where Christian Bale goes in *Batman Begins*, and I didn't catch it originally when we were filming. Then I watched the episode again and looked it up, and sure enough... There's no shortage of comic-book references, and I get them all eventually."

The showrunners' nerdiness even extends to the casting choices. In Season One alone, there was *Fringe* veteran Seth Gable and two *Doctor Who* cast members. Apparently, it's all down to co-executive producer Andrew Kreisberg. "He is such a Whovian – is that how you say it?" (We nod and neglect to mention that we prefer the term 'Whoover' on SciFiNow). "He's a massive *Doctor Who* fan, so if you were to say to him right now, 'Number one guest star actor/actress, who would it be?' Clearly it would be Matt Smith. I can tell you that if there was even the faintest chance that he is available, he would be hired immediately. They would probably hire him to take my job, they love *Doctor Who* so much." Former Time Agent Barrowman will be returning in Season Two, and he'll be joined by several new characters straight from the comic-books. It seems like

the show's rattling them off faster than it takes for *Arrow* to whip his shirt off.

"You think we've covered so many already, but we haven't really," he counters. "One of the nice things about having a successful first series is that DC Comics, who are our partners in this venture, are giving us more freedom in the second season, so you're going to see a lot more recognisable faces, and early on too." The biggest announcement so far is Barry Allen, aka the Flash. It's a bold move for the show that swore by its grounded, Nolan-esque approach to superheroes and rogues. Take the Count, for example, who was one of the comic's most cartoonish villains with his lime-green costume, powers of flight and ability to throw opponents off balance. In Starling City, however, he was a dealer of the deadly narcotic vertigo. The Flash, on the other hand, exhibits fancy footwork far beyond what passes for normal. He'll appear in episodes eight, nine and 20 – directed by David Nutter, who helmed the notorious 'The Rains Of Castamere' episode in *Game Of Thrones* – and it's hoped that his introduction will pave the way for a spin-off show. When we first meet Barry, he'll be a forensic scientist working for the police department before things start to speed up and, just as the Flash ushered in a the Silver Age of DC superheroes, so too will he usher in a new era for *Arrow*.

Other additions include *Caprica* actress Teryl Rothery as Jean Loring, an attorney and ex-wife of Ray 'the Atom' Palmer, who first appeared in the DC universe over 50 years ago. She'll be giving legal advice to Moira, who will be on trial for her involvement in the destruction of the Glades. The

## THE JUST US LEAGUE

The new DC characters coming to Starling City this season

### THE FLASH (BARRY ALLEN)

First Appearance: Showcase #4 (1956)

The Fastest Man Alive has been the mantle for five heroes in the comics, but this one will be second incarnation Barry Allen. Following a chemical explosion, Barry discovered he could move at super speed. He will play a forensic scientist in the show.



### BLACK CANARY (DINAH LANCE)

First Appearance: Justice League Of America #219 (1983)

This season could see the beginning of Black Canary's story after teasing us with Laurel's conspicuous company's name – CNRI. Now her presumed-dead sister Sara is in the frame for becoming the crime-fighting heroine.



### SEBASTIAN BLOOD

First Appearance: New Teen Titans #21 (1982)

In the comics, Brother Blood manipulated public opinion against the Teen Titans – who Roy Harper was a founding member. In *Arrow*, he is an alderman who rises to power following the destruction of the Glades, and he holds Oliver's family responsible.



### BRONZE TIGER

First Appearance: Richard Dragon, Kung Fu Fighter #1 (1975)

Michael Jai White will play the claw-wielding assassin, who will be an ally to China White (Kelly Hu). He first appeared in the comics as a ten-year old who killed a burglar attacking his parents, before turning to martial arts and a life of crime.



### METAMORPHO

First Appearance: The Brave And The Bold #57 (1965)

Given the possibility of more superpowers after the Flash, a shot of a Metamorpho Chemicals van could be more than a cool in-joke from exec Marc Guggenheim. Perhaps it alludes to a more scientific origin for the shape-shifting Metamorpho, the Element Man.







Bodyguard/sidekick Diggle will continue to fight by Oliver's side.

**"THEY WOULD PROBABLY HIRE MATT SMITH TO TAKE MY JOB, THEY LOVE DOCTOR WHO SO MUCH"**  
STEPHEN AMELL

second season will also feature *Firefly*'s Summer Glau as Isabel Rochev, an attractive adversary for Oliver whose name appeared on Robert Queen's 'list'. And, in an oh-no-you-didn't twist, Laurel's supposedly dead sister Sara (Caity Lotz) will be swanning onto the show, last seen shacking up with Oliver before being swept away in the shipwreck. This could mean Laurel's character was just a red herring and that Sara could be the true Black Canary from the comics. Network president Mark Pedowitz refused to confirm or deny this, but said it's definitely "an origin story."

One of the concerns in *Arrow*'s early days was that the show would run out of plot, but it consistently hit the mark with just enough reveal and resolve to keep us hooked. It's fully entrenched in the DC universe, and Amell certainly feels like part of the pantheon that now includes Nolan's Batman and Snyder's Superman. "I think Green Arrow has an opportunity to mature in much the same way Iron Man did in the Marvel universe," he says, "where he wasn't necessarily a top-level character, but because they made an Iron Man movie and it was successful, it vaulted him up and now he anchors the Avengers. It's always up to what's popular at the moment, and right now archery seems to be having a mini renaissance, so hopefully he can settle into a firm rotating member of the DC Justice League of America."

There's no question that he'd be on board for the imminent Warner Bros super team-up movie ("I'd sweep the floors when they were done!"), but what we really want to know is who would win in a fight: Green Arrow or Batman? We're backing Arrow. ☞

*Arrow* Season One is out on Blu-ray and DVD now, and Season Two starts on Sky 1 HD this autumn.



ARROW  
City of Heroes



## SPIN-OFF CENTRAL



How the CW network plans to take over genre television

The CW is becoming a force to be reckoned with. The US network is already home to sexy genre shows such as *Supernatural*, *Arrow* and *The Vampire Diaries*, and pilot season saw it acquire even more hot properties, like the post-apocalyptic teen survival story *The 100*; paranormal romance series *Star-Crossed* and a reboot of cult British Seventies show *The Tomorrow People*.

Recently, however, the CW has commenced its path to world domination by making spin-offs of its successful properties. *The Vampire Diaries* has branched off into *The Originals*, and now *Arrow* is launching another DC universe programme for the Flash. The

speedy superhero has been fast-tracked after plans for a Wonder Woman show, titled *Amazon*, was put on hold pending script re-writes.

CW President Mark Pedowitz said: "It's an iconic DC character, and we are not going to put it on unless it works. Now, having the DC universe expand, with the origins of Black Canary coming on this year, as well as potential origins of the Flash, it's better to wait and get it right." It remains to be seen whether these spin-offs will reach the rating highs of their predecessors, but what's clear is that while Marvel reigns at the box office, DC is dominating live-action television.



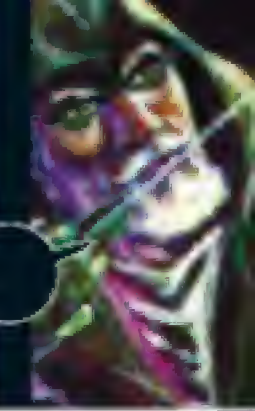
With Oliver, Moira and Roy all distant, Thea's personal demons could be only just beginning.





# HOW ARROW FOUND HIS EDGE





© Ryan Johnson

# FROM ERSATZ ROBIN HOOD TO STREET-LEVEL SAVIOUR, OLIVER QUEEN HAS UNDERGONE A RADICAL JOURNEY TO BECOME THE CHARACTER WHO DOMINATES THE SMALL SCREEN LIKE A PRIMETIME DARK KNIGHT. THAT'S THANKS TO THE LIKES OF WRITER/ARTIST MIKE GRELL, WHOSE 1987 REINVENTION OF THE CHARACTER WAS HELD UP AGAINST THE DARK KNIGHT RETURNS AND WATCHMEN AS EVIDENCE OF COMICS' STORYTELLING POTENTIAL...

WORDS JAMES HOARE

**INSPIRED BY THE NEW SILVER AGE RELEVANCY OF WRITER/ARTIST DREAM TEAM DENNY O'NEIL AND NEAL ADAMS, ARTIST-TURNED-WRITER MIKE GRELL HONED HIS BOWSKILLS ON ACTION COMICS' GREEN ARROW AND BLACK CANARY BACK-UP**

strips from 1974 to 1976, before getting a chance to work with O'Neil on the writer's second run on his landmark *Green Lantern/Green Arrow* from 1976 to 1979.

Already a part of Green Arrow history, Grell redefined the character in 1987's *Green Arrow: The Longbow Hunters* and an incredible 80-issue run on Green Arrow's first ongoing series, taking away the superpowers, pitting Oliver Queen against foes as vicious as any in the real world and removing his reluctance to kill. Name-checked numerous on The CW's *Arrow* (Judge Grell, Grell Museum, the police sketch of Oliver Queen is his own), he even pencilled five issues of the *Arrow* comic-book, written by showrunners Andrew Kreisberg and Marc Guggenheim.

**It must be satisfying to see the kind of world you laid down explored so successfully on screen.**

Yes, it is. Whenever there's an adaptation being done traditionally the writers and producers feel compelled to put their own individual stamp on everything, and kind of ignore what's been done before. In this case it seems they've gone out of their way to pay tribute and give credit to where credit's due. Not just to me, but to other creators as well.

**It's interesting how traditional DC villains have been subverted. Is that something you would have liked to do?**

Actually, when I was doing the comic series I made a point never to deal with anything even remotely resembling superpowers. When I did feature the Green Lantern character, I featured Hal Jordan and ignored the fact that he was also Green Lantern. I didn't want it to be about monsters; I wanted to bring Green Arrow into the real world, where he could deal with real problems in a real society and handle them as only he knew how.

**How did you see Green Arrow's response to the situations he experienced compared to Batman?**

The short answer is that Batman, for whatever reason, feels compelled to just capture crooks, where Green Arrow's not above sticking an arrow in them. That was a conscious decision I made on behalf of the character to change him dramatically from where he had been traditionally from the Seventies, where Denny O'Neil had a story where he accidentally killed a man ['The Killing Of An Archer' back-up story in 1972's *Flash* #217] and swore he would never kill again.

Once I decided to do away with all the trick arrows, the stunt stuff, it became obvious that if you were gonna stick arrows in a person you had a better than even chance of doing them serious damage, or at least killing 'em. I wanted to make that change in a character to where anything was possible, less predictable and more unpredictable, and I suppose over the years that unpredictability has become sort of predictable.

**Did you see the change in his worldview as a natural evolution of where the character was?**

I think it was very much distinct and separate, although there was conscious effort on my part to acknowledge what had gone before. It showed in the design of the costume – my chief contribution being the addition of a hood. If you take a look at the basic colour pattern of the *Longbow Hunters* costume compared to the Seventies costume, it's very similar in that if you're familiar with Green Arrow at all, you could look at the new costume and recognise it. The change in the character himself was definitely an evolution – I wanted to be able to take him into the real world, where if you stick an arrow in somebody there's a pretty good chance they're going to die from it. I wanted to do that in a logical manner, that logic being that if you give someone enough of a reason, all bets are off, no matter what his moral stand is and no matter what high ground he's taken in the past.

In *The Longbow Hunters* he finds Dinah [Lance, Black Canary] strung up to a forklift. She's been beaten and brutalised, and there's a guy there with a knife about to gut her. Ollie had demonstrated in previous incidences in the story that he's perfectly capable of shooting the knife out of this guy's hand, but this a guy who really, really, really needs to die, so Ollie makes the choice – makes the decision – to shoot him in the heart, not through the hand, and that's a decision that he has to live with.

You can't go back once you pulled the trigger, once you release the arrow, once you take that step... and you have to live with the consequences, and those consequences really affected him and told good stories, which was also what I wanted to do. I wanted to show that there are cause and effects of the violence that we do, and that's something that I always thought was missing in books like *Batman*, or I suppose in a more recent sense the mayhem at the end of the movie *Man Of Steel*. There's these two superpowered individuals knocking over buildings in

Metropolis for like 20 or 30 minutes – surely all of those buildings couldn't have been unoccupied, what about the people on the inside? What ➤

**"GREEN ARROW IS THE SPIRIT OF JUSTICE – HE'S THE GUY WHO SAYS 'NO, THIS IS WRONG'"**

MIKE GRELL



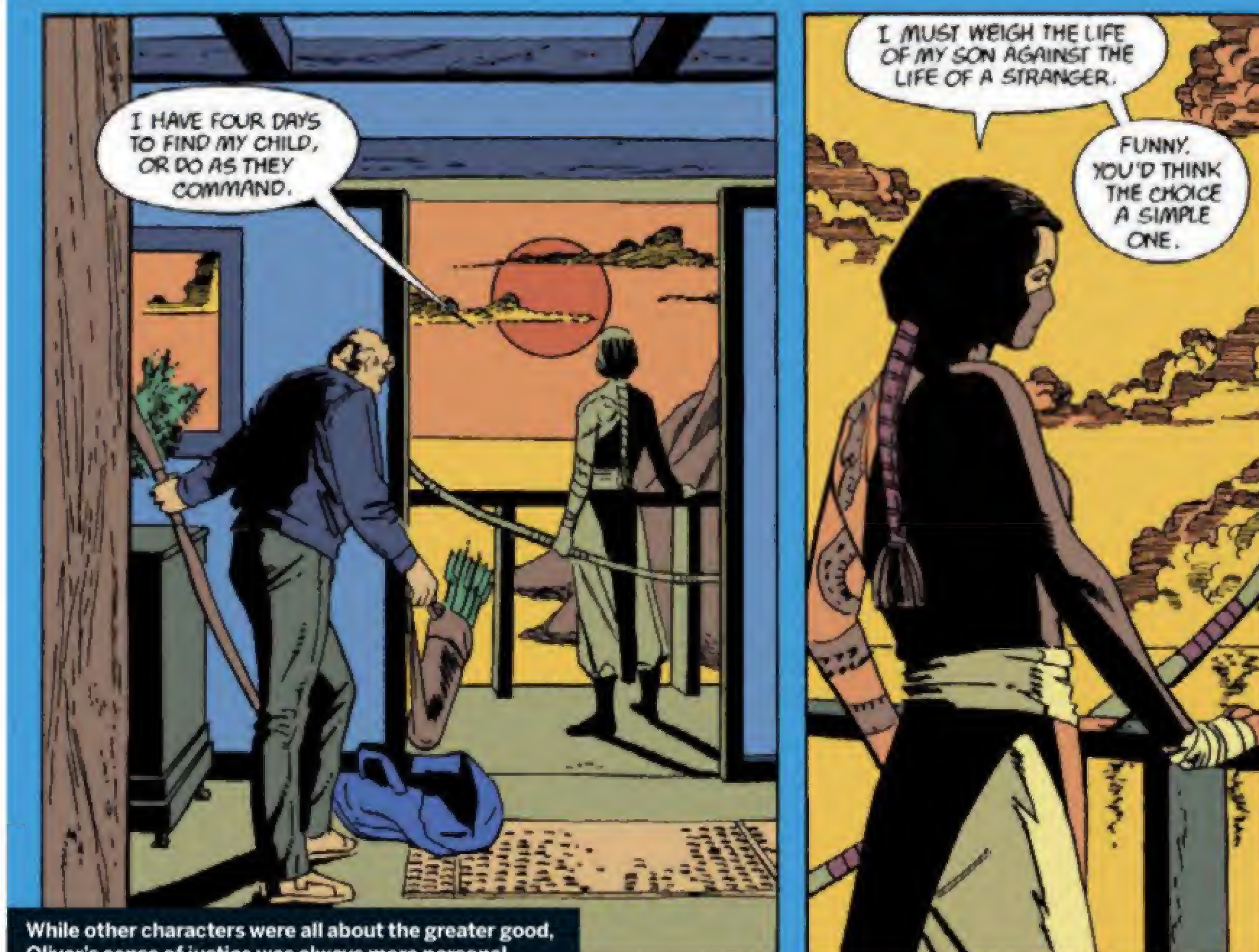
Green Arrow was shorn of superpowers, relying instead on his human strength and intuition.



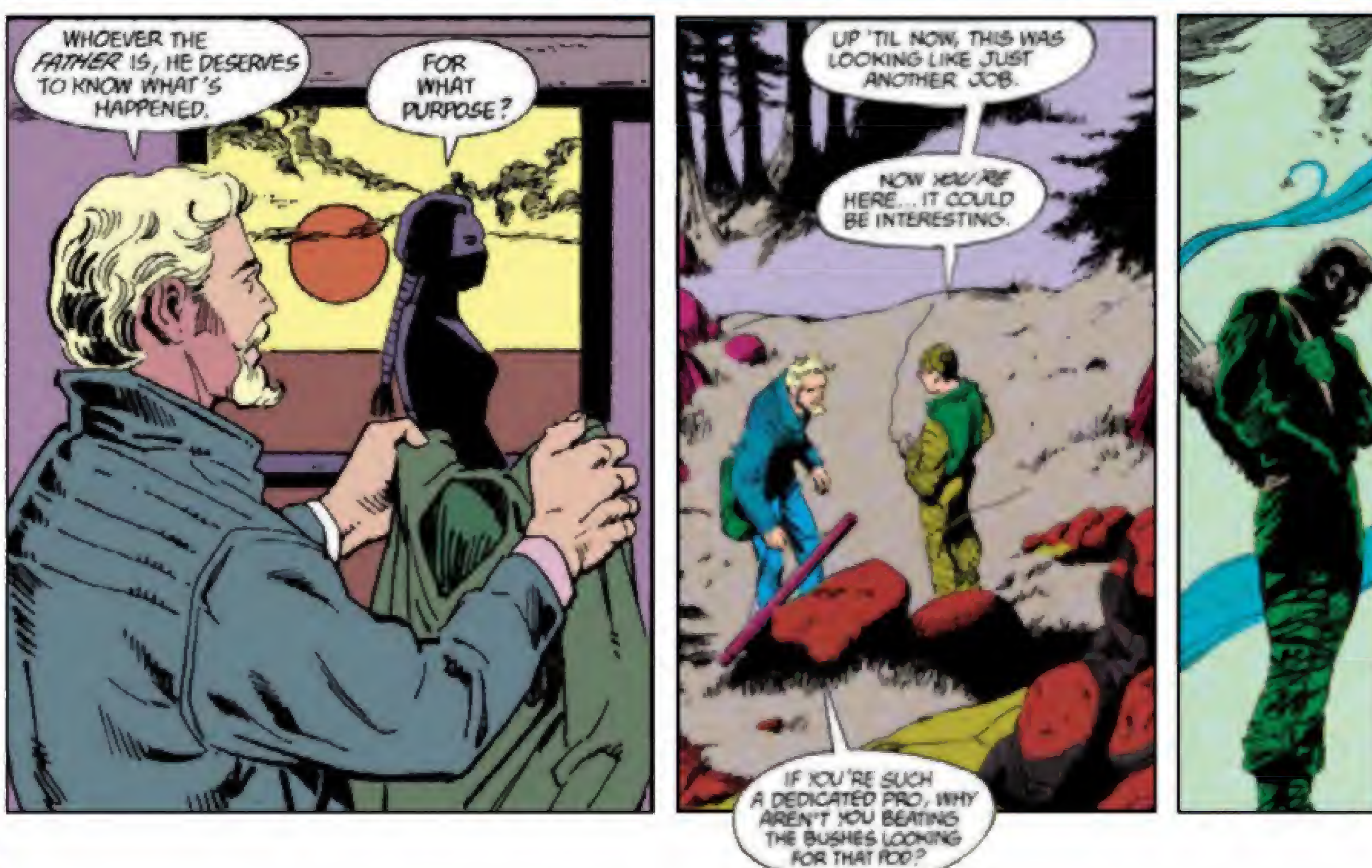


# INTERVIEW

Mike Grell



While other characters were all about the greater good, Oliver's sense of justice was always more personal.



about the consequences? What about collateral damage? Nobody pays any attention to that because they're so wrapped up in the importance of the big fight. I wanted to show that there are consequences and repercussions, and that would follow him for the rest of his life.

**The subject matter was very bold – within the first half dozen issues you have child abuse, homophobia... was there ever a struggle getting this stuff into print?**

I had the sort of carte blanche that other writers dream of. Number one, I had an excellent editor in Mike Gold, who was firmly in my corner, and number two, Dick Giordano was very senior at DC Comics at the time, though he was inking those books, so pretty much what we decided to do got into a print. But I think that was also a conscious decision on the part of the company to step back and allow me that freedom to do the kind of stories that I wanted to do. It carried a 'mature audiences' label early on, and the freedom that I was given enabled me to actually draw from headlines. I was taken to task by a lady once who accused me of being misogynistic because I showed so much violence towards women. I pointed out to her that the fact of life is that women are victims of violence more often than men, and that's simply the way life is. I don't want to sugarcoat or candycoat it, I'm not promoting violence against a women; I'm using it as a backdrop to tell a dramatic story.

For instance, I'm dead opposed to war, but as far as a dramatic setting it's pretty hard to find anything more exciting. I'm sure that for all his bluff and bluster, Ernest Hemingway would not have recommended that young men go off to war just for the glory of it – he had seen too much of the other side of it, but still he wrote stories that were set against the backdrop of war that were very human stories. The best bad examples between good storytelling and bad storytelling is between the movies *First Blood* and *Rambo III*. *First Blood* actually told a story, developed his character, showed his conflict, showed change, showed development in all the characters around him and brought him to an interesting and unexpected resolution, where *Rambo III* was only about blowing things up. One was made on a shoestring and made a bunch of money, and the third was made for a \$78 million budget that lost about \$50 million of that.

## TIME'S ARROW

Key moments in the evolution of Oliver Queen

### 1943 BAT-ARROW BEGINS



Introduced in *More Fun Comics* #73 by writer/editor Mort Weisinger and artist George Papp, Green Arrow and his sidekick Speedy were a gimmicky take on Batman and Robin, complete with Arrow-cave

and Arrow-car. An origin story on a Native American reservation is added in 1943, and in 1947 the infamous boxing glove arrow makes its first appearance. Oh, comics!

### 1959 SILVER AGE SWITCHEROO



While Arrow and Speedy kept on keeping on despite the birth of the Silver Age and the blockbuster reinvention of the Flash, future Marvel icon Jack 'The King' Kirby and Ed Herron rebooted Ollie's

origin in 1959's *Adventure Comics* #256, revealing that he was washed up on a desert island, where he learnt his bowskills to survive in the pirate-infested South Pacific.

### 1968 LEAGUE OF HIS OWN



The advent of writer Denny O'Neil – who would soon loom large over Arrow's history – saw Ollie find his sense of burning moral outrage. In *Justice League Of America* #66 he dresses down Superman

for saying a case is too trivial. Superman calls him a brat, and Wonder Woman smugly wonders if he's feeling inadequate. How's your TV show doing, Diana? Thought so.





In many ways, Green Arrow was an analogue for another DC superhero: Batman.

### How did you see Green Arrow's politics, because *The Longbow Hunters* was an obvious change from the sloganeering of the Seventies?

I was trying to depoliticise him. My own politics are slightly right of centre, but I'm closer to the centre than anything else. In *Green Arrow* I didn't want to get him involved in politics – that to me is not the function of this character in any shape or form. Way back in the *Green Lantern/Green Arrow* days, you had Green Lantern, who is the letter of the law, he's sort of Judge Dredd; he is the sheriff, he's got the badge, he's got the symbolic gun, while Green Arrow is the spirit of justice – he's the Robin Hood, he's the guy out in the forest who says "No, this is wrong, whatever the law says – it doesn't matter, there's a difference between law and justice." And when he has to make decisions, justice prevails from his personal point of view, and there are times where a law is unjust and it's the right of him to break that law.

### What was it like working with Denny O'Neil on *Green Lantern/Green Arrow*? Was it the strawman dynamic between the two characters that pushed you toward your interpretation of Green Arrow?

I actually had a idea of what I'd like to do with Green Arrow long before I got a chance to work with Denny. I was drawing the back-up stories in *Action Comics*, and I did a story there that provided the seed for *The Longbow Hunters* ['Black Canary Is Dead' in 1975's *Action Comics* #444]. It was my first effort at writing a story: I did the plot, Elliot Maggin wrote the dialogue, and I had most of it blocked in by editor Julius Schwartz. Green Arrow is sent a snip of what is supposed to be Dinah's hair and a note saying that Black Canary is dead, and so his whole focus for the story was that he believes she's dead, and my take on this was 'What would this character do if he believed the woman that he loves is dead?' He just goes berserk, and that was always in the back of my mind.

A couple of years later I happened to be in the offices of DC Comics when the word came down that Denny was doing to resurrect *Green Lantern/Green Arrow*, and I went straight down to his office and said, "Who do I have to kill?" and he said, "If you want it that bad, it's yours!" I was thrilled to have the opportunity with him and on *Green Lantern/Green Arrow* – it was the inspiration for me getting into the business in the first place, so it was it was very much the culmination of a dream.

I learnt so much about good storytelling from Denny – mostly what not to put on page. How to step back from vomituous dialogue and say more with less – one of the most valuable lessons was never say in caption or in dialogue what you're saying with the picture. It sounds so simple, but it was such a huge lessons – less is more. Denny would write everything you needed on the page to understand what the storyline would be, then he would step back and leave it to the artist

"ONCE I DID AWAY WITH TRICK ARROWS, IT BECAME OBVIOUS THAT IF YOU WERE GONNA STICK ARROWS IN A PERSON YOU WOULD DO SOME DAMAGE"



Green Arrow never shied away from showing violence, attracting controversy.



to interpret it. We had our disagreements over the years, but ultimately it's his story, and my job as an artist is to draw his story the way he wrote it. We always had a very close and co-operative relationship so that if I had a point I wanted to raise, I could raise it with him, and if he agreed, I could make a change, and if he disagreed we did it his way, which was only right and fair. You couldn't always go wrong just drawing the story as Denny wrote it.

### Denny was the custodian of Green Arrow for an incredibly long time. What do you think he got about the character that you were able to take something away from?

Denny really humanised the character. He's the one who brought about that contest between Green Lantern and Green Arrow. Those two guys, for all their friendship and camaraderie, were always at odds, and Green Arrow was always the character who spoke with the most reason, while Green Lantern spoke in terms of what society expected. He was all about following the rules, while the very nature of the Green Arrow character was that he always broke the rules.

*Arrow* Volume One by Marc Guggenheim, Andrew Kreisberg and Mike Grell is out 1 October from DC Comics. All the comics mentioned here are available digitally from Comixology.

### 1969 NEW LOOK, NEW AGENDA



While artist Neal Adams – remember this name – drops the red and yellow from the costume and gives him a beard, writer Bob Haney positions Green Arrow and Batman in highly volatile political

situation in *Brave And The Bold* #85, where Ollie wonders if his time would be better spent using his vast wealth and influence to change society rather than his steady aim.

### 1970 FEAR AND LOATHING IN OA



While O'Neil and Adams darkened the Dark Knight with the one hand, they also fired Green Arrow into the heart of the American dream as Green Lantern #76 was rebranded *Green Lantern/Green*

*Arrow*. Officious space narc Hal Jordan and pontificating hippie Oliver Queen tackled racism, corporate greed and Nixon in a run more right on than a *Young Ones* episode.

### 1987 THE URBAN HUNTER



In Mike Grell's critically acclaimed three-issue miniseries *The Longbow Hunters*, Oliver Queen is pushed in a darker direction, kicking off a vicious war on street crime that would continue for the

next few years. Lending more than just the tone to the CW's *Arrow*, mysterious archer Shado and mercenary Eddie Fyers are also introduced.

### 2006 RUDE AWAKENING



Though the basic origin story remained unchanged, Brit duo Andy Diggle and Jock gave it more emotional depth in their gorgeous *Green Arrow: Year One* miniseries that showed Ollie as a

spoilt heir whose experiences on the island transformed his worldview. Diggle would lend his name to one of the core cast, underlining the role this story plays in the TV show.



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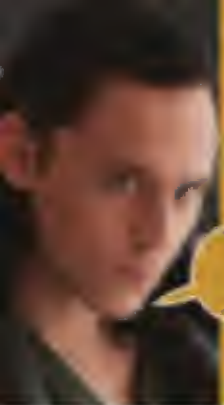
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# BIG MOVIE

Thor: The Dark World

"THOR IS  
STARTING TO  
SURPASS HIS  
FATHER IN  
WISDOM AND  
POWER"

ALAN TAYLOR





WORDS JODIE TYLEY INTERVIEWS STEVE NASH

# RETURN OF THE KING

**THE THUNDER GOD IS EMBARKING ON HIS MOST DANGEROUS AND PERSONAL JOURNEY YET IN *THOR: THE DARK WORLD*, AS AN ANCIENT RACE FIGHTS TO PLUNGE THE UNIVERSE INTO DARKNESS. WE TALK TO DIRECTOR ALAN TAYLOR ABOUT HIS MORE GROUNDED TAKE ON THE STUFF OF LEGEND...**

**T**HERE SEEM TO BE MILLIONS OF SUPERHEROES THESE DAYS, SO YOU HAVE TO DO WHAT ONLY YOUR GUY CAN DO," SAYS *THOR: THE DARK WORLD* DIRECTOR ALAN

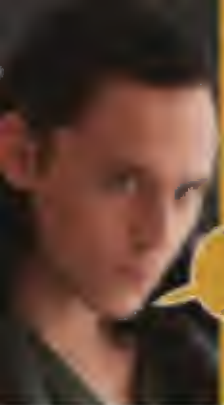
Taylor. "Batman can be very dark, Iron Man can be glib, fast and urbane, but only Thor is a warrior prince, so you've got to deliver on that because nobody else can." The Norse god of thunder is arguably the trickiest Avenger to bring to the big screen, balancing superheroics with high-flying fantasy, but 2011 hailed a movie that embodied the best of both worlds. Now, with the demands of Marvel

Phase One met and the traditional hero arc accomplished, there's the freedom to tell a story that just couldn't be told with any other character in the Marvel cinematic universe – and, we suspect, can only be told with this particular director at the helm.

He's undeniably another left-field choice from Marvel – joining the ranks of Jon Favreau, Shane Black and Joss Whedon – but Alan Taylor's long history in television can only help him tackle the cosmic story of the Odinson, with its Nine Realms and sprawling cast.

After all, this is a man who has worked on *The Sopranos*, *Mad Men* and *Game Of Thrones*. So while previous director Kenneth Branagh brought the Shakespearean quality to the family dynamics between Loki (Tom Hiddleston), Thor (Chris Hemsworth) and Odin (Anthony Hopkins), Taylor is conscious that he's got to bring something new while also retaining these iconic, mythical relationships. "This isn't *Citizen Kane*," he says. "This is episode two of an ongoing franchise, which is not that different from television where you ➤





# BIG MOVIE

Thor: The Dark World

With the origin story done, Thor is free to get hammer-happy.



With Alan Taylor a fan, we will see more of Idris Elba's Heimdall.

"I'M GLAD IF IT FEELS GAME OF THRONES-Y, BECAUSE I WANTED TO SAY, 'YOU'VE SEEN THOR, BUT THIS IS THE WAY WE DO THOR 2'"

ALAN TAYLOR

move. On *Game Of Thrones* you have to balance the epic scale with fairly intimate, small relationships: brother against sister, daughter against father, and that's the same model that we used here. So in many ways I had done my homework for *Thor*."

**T**HIS WAS FORTUNATE, SINCE TAYLOR HADN'T EVEN WATCHED THE FILM UNTIL HE GOT WIND THAT MARVEL WERE CONSIDERING HIM FOR THE GIG. "IT WAS A RELIEF IN THAT

I could see things I really enjoyed, I could see the cast was really strong, but there were things I was definitely itching to change," he admits.

One of the areas for improvement was the fact that secondary characters such as The Warrior's Three, gatekeeper Heimdall (Idris Elba) and Thor's mother Frigga (Rene Russo) were given precious little to do. "On TV you can do entire episodes on these people," he says. "Like a lot of people, I came away having tremendous affection for Heimdall in the first movie: he is a very charismatic figure, but he was also stiff and you couldn't get close to him. I wanted to take characters and bring them more intimately close to us, so the first time we see Heimdall take off his helmet, sit down in a pub or feel emotion or pain. He also has a great action moment, so you actually see him as a hero." Just from the trailer alone, he already seems to have a much bigger part in the story. There's a scene where he's in the middle of a frank heart-to-heart with Thor, which Taylor says is one of his favourite in the whole movie. "In my mind I always felt that Heimdall was probably the guy Thor could go to," he continues, "because he can't talk to his father – the guy is a pain in the

ass – Heimdall knows everything and he knows about Jane, so he is actually one of the people he can go have an intimate relationship with."

Indeed, it seems that Thor will be fighting a battle closer to home in the sequel, as his father Odin (Anthony Hopkins) disagrees with his choice to date astrophysicist Jane Foster (Natalie Portman). The pair will be at loggerheads when the hammer-happy god – true to his word – retrieves his lost love when Midgard (Earth) is overrun by the Dark Elves' evil magic. Roles are reversed as Jane becomes the fish out of water, soaking up the alien surroundings of Asgard, but it seems that Odin isn't the only one gunning for the labcoat.

The trailer showed Lady Sif (Jaimie Alexander) shooting her a loaded glance, recalling the comic-book storyline where Sif was the long-time ladylove of the Norse god. "I wasn't crazy about how she came across in the first movie," says Taylor, "but I'm really glad with how she comes across in this; she has wonderful action moments, and she really pulled them off. And she has a scene with Chris [Hemsworth] where you see her heart actually being broken because he thinks she is a great pal and she wants more than that. So when Jane comes to Asgard it's not good for Sif, but there is a moment where Sif does the right thing and helps them"

Thor's mortal squeeze will be the one who needs saving, as she becomes a target of the Dark Elves; a race that could alter the way we think of our pointy-eared friends in time for *The Hobbit: The Desolation Of* ➤



Could this be the last we see of fan-favourite trickster god Loki?





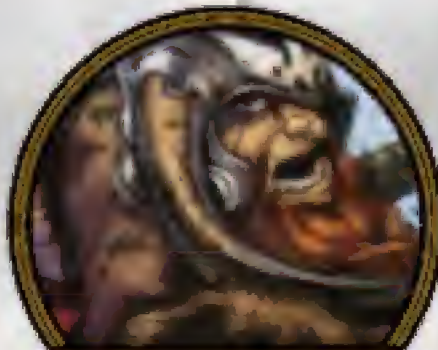


## THE HOUSE OF ODIN

Read on young godling of the ruling house of Asgard, its loves, its children, its monsters and its cyborg clones...

**BURI** THE FIRST ASGARDIAN

First Appearance: Journey Into Mystery #97 (Oct 1963)



**BOR**

KING OF ASGARD

First Appearance: Journey Into Mystery #97 (Oct 1963)

**BESTLA**

STATUS UNKNOWN

First Appearance: Journey Into Mystery #97 (Oct 1963)

**JORD (GAEA)**

EARTH MOTHER

First Appearance: Doctor Strange #6 (Feb 1975)

**FARBAUTI**

ROLE UNKNOWN

First Appearance: None

**LAUFEY**

KING OF THE FROST GIANTS

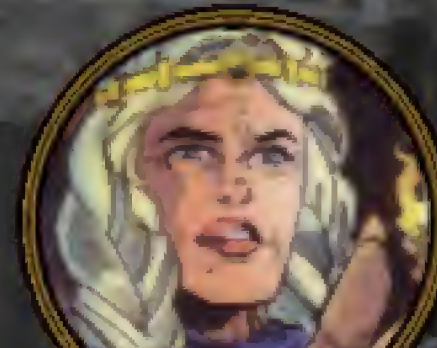
First Appearance: Journey into Mystery #112 (Jan 1965)



**ODIN**

KING OF ASGARD

First Appearance: Journey Into Mystery #86 (Nov 1962)



**FRIGGA**

QUEEN OF ASGARD

First Appearance: Journey into Mystery #92 (May 1963)



**VE** OLD GOD

First Appearance: Journey Into Mystery #97 (Oct 1963)

**VILI** OLD GOD

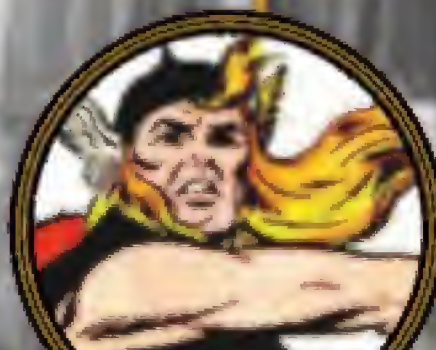
First appearance: Journey Into Mystery #97 (Oct 1963)



**AMORA**

THE ENCHANTRESS

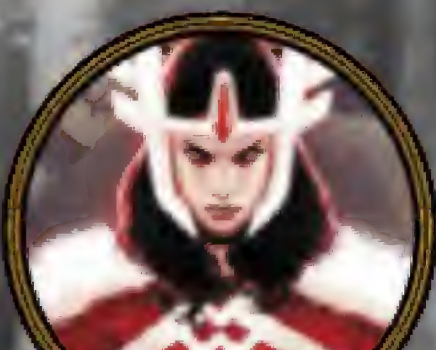
First Appearance: Journey Into Mystery #103 (Apr 1964)



**THOR**

GOD OF THUNDER

First Appearance: Journey Into Mystery #83 (Aug 1962)



**SIF**

SHIELD-MAIDEN OF ASGARD

First Appearance: Journey Into Mystery #102 (Mar 1964)



**TYR**

GOD OF WAR

First Appearance: Journey Into Mystery #85 (Oct 1962)

**HERMOD**

GOD OF SPEED

First Appearance: Thor #274 (Aug 1978)



**BALDER**

GOD OF LIGHT

First Appearance: Journey Into Mystery #85 (Oct 1962)

ALT UNIVERSE

FUTURE WIFE

CLONE

**RAGNAROK**

CYBORG CLONE

First Appearance: Civil War #3 (Sep 2006)

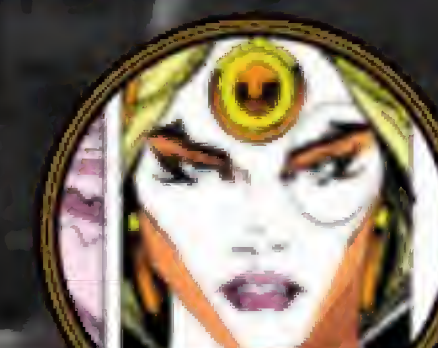
All of the comics mentioned here are available digitally through either the Marvel Unlimited or the Comixology apps.



**KID LOKI**

GOD OF MISCHIEF

First Appearance: Thor #617 (Jan 2011)



**ANGERBODA**

SORCERESS

First Appearance: Thor #360 (Oct 1985)



**LOKI**

GOD OF MISCHIEF

First Appearance: Journey Into Mystery #85 (Oct 1962)

REINCARNATED



**MAGNI**

GOD OF STRENGTH

First Appearance: Thor #293 (Mar 1980)



**TORUNN**

GODDESS OF THUNDER

First Appearance: Avengers #1 (Jul 2010)



**JORMUNGAND**

MIDGARD SERPENT

First Appearance: Thor #127 (Apr 1966)



**FENRIS**

WOLF

First Appearance: Journey Into Mystery #114 (Mar 1965)



**HELA**

GODDESS OF DEATH

First Appearance: Journey Into Mystery #102 (Mar 1964)





# BIG MOVIE

Thor: The Dark World



➤ *Smaug.* Their ruler is Marvel supervillain Malekith the Accursed (played by former Time Lord Christopher Eccleston), a formidable sorcerer who formed an alliance with Loki in the comics. He'll be taking over big bad duties from the god of mischief in the sequel, but Taylor admits it took a while to find the right man for the job: "We knew Malekith was the villain, but he kept changing as a figure," he says.

"He has a partner named Algrim, who was out of the movie for a while and then was back in the movie, and that changed who Malekith was. During that process, I went to another actor – Mads Mikkelsen – to play him, who is someone I am just fascinated by and love, but it didn't work out. After that, the character solidified and I approached Chris because by then it was clear what the tone of his character was. He is intelligent, regal yet disdainful, and so tragic, and Chris could do all of that. The curveball was making him speak Elvish at the last second."

"THOR'S QUEST TO SAVE THE WORLD IS ALSO ABOUT SAVING JANE, WHICH IS PART OF WHAT ODIN OBJECTS TO"

NATALIE PORTMAN

**F**AN FAVOURITE LOKI WILL STILL HAVE A KEY ROLE TO PLAY, HOWEVER. IT TOOK SIX SUPERHEROES TO STOP HIS ATTACK ON HUMANITY IN AVENGERS ASSEMBLE, AND

when we meet him again he has been locked up in deepest, darkest Asgard. He won't be trapped behind glass for long though, as it transpires that he is the only one capable of breaching the eponymous Dark World, so Thor must form an uneasy truce, knowing that in all likelihood his adopted brother will betray him. With all the buzz around this particular character, it was a no-brainer to give him another sizeable role. "He was so yummy in the first *Thor*," says Taylor, "but none of us had seen *Avengers* yet, and that is when people really started to savour him.

And so he started to grow, and there are only a couple of things you can do to a character like that, who has been a villain twice – there are only a couple of places he can go, so that's where we start taking him. Partly it was, "There is an appetite for this, let's give the audience what they want," but

also it was fun creatively. It's, 'Oh boy we get to spend more time with Tom! We get to see Loki do his thing!'"

We certainly saw a lot of Loki in the film's recent footage, which didn't feature much of the main star at all. This didn't escape Taylor's notice. "We talked about that," he admits. "In fact, I think the latest trailer maybe goes too far in terms of featuring Loki. The way [Marvel president] Kevin [Feige] puts it is interesting, because it's a rivalry; these two brothers are pitted against each other, they both want the throne, and it is sort of interesting that Loki is competing with his brother even in the promotional materials for the movie." There's no denying that more fangirls have fallen for the villain rather than the hero. Need proof? Watch the video of him at San Diego Comic-Con, the so-called "meagre palace of Midgard". Hiddleston, in full Loki garb, delivered a speech punctuated by screams instead of full stops. The 'mewling quims' were hanging on his every word – and gesture. With a touch of his finger to his lips, he silenced



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# KNEEL BEFORE LOKI

Tom Hiddleston reveals how he almost played the other brother

## How has Loki developed as a character?

If you track Loki from *Thor*, through *The Avengers* to this one, the protective plate of steel around what was originally quite a vulnerable core is thicker and stronger. He now keeps his cards even closer to his chest. If he's vulnerable, you will never see it. If he's telling the truth, you will never know. His poker game has got sharper and more unpredictable.

## How did it feel to return to this corner of the Marvel universe?

I think we all felt much more comfortable in exploring the mythology and the epic dimensions of Asgard and the nine realms, and so we go bigger and deeper into that. *The Avengers* had to keep it grounded because we were on Earth, but back on Asgard, we can remember that these characters are gods.

## Did Kevin Feige hint that you were going to play such a big part in *Avengers Assemble* and in the Marvel cinematic universe going forward?

As soon as I was cast he explained that he wanted *The Avengers* to echo the very first edition of the comic, where Loki is the reason for them getting together. I literally couldn't think that far ahead. But that gives you an insight into his mind. I'm

just pleased that they believed in me that much.

## You originally auditioned for *Thor*, is that right?

I was going up for everything under the sun, and Thor was one of them. I had already worked with Kenneth Branagh in the theatre, I'm six foot two with naturally blonde hair, and Marvel were very keen on having an unknown actor play Thor, so I knew I had a shot. Kevin and Ken called me personally and said, 'We'd like to play Loki.' Ken assured me at the time, 'This is the role that I would want to play.' It all turned out how it was meant to.

## What sort of Thor would you have made?

I just can't tell you. I've never committed so much to an audition in my life. The guys at Marvel said, 'Can you put on as much muscle as you can in six weeks?' I went from 180lbs to 198lbs, and had only seven per cent body fat. I have never challenged myself like that before, and I came away with one of the greatest roles I've ever played.

## How many movies have you signed on for?

I signed for six. So we have made three now; *The Dark World* is number three. I don't know whether I will make more. It depends on Kevin's plans.



Christopher Eccleston takes on villain duties as Dark Elf Malekith.



*Thor: The Dark World* will unveil even more of the Nine Realms.

the chanting, and when he cried "Say My Name!" there was a full-on Tumblergasm.

"He's a scene-stealer in the best way," adds Taylor. "He doesn't do it selfishly, he does it through enthusiasm and the bounty of his talent. He shines like a light, but we've also been depending on him because Chris [Hemsworth] is so successful now; he is doing a Michael Mann movie [*Cyber*] then he is going into a Ron Howard movie [*Rush*], so we can't get him at events like this. He would be the King of Comic-Con, but he can't be there, so Loki came in and that worked pretty well, so it's a funny dance!" But the music will stop soon enough. It seems *Thor: The Dark World* will be the last we'll see of Loki for some time, as Hiddleston has confirmed he won't be starring in *Avengers: Age Of Ultron*.

## BEFORE THAT DAY COMES, HOWEVER, WE'LL GET PLENTY OF TIME TO EXPLORE LOKI'S COMPLICATED RELATIONSHIP WITH HIS FATHER AND BROTHER. TAYLOR THINKS THE

key to bringing gods back down to earth is to tap into basic emotions that we can all relate to. "All my favourite stuff does that: when we were doing *The Sopranos* and *Game Of Thrones*, at the core of it are domestic dramas, intimate relationships that we all have," he says. "How do Odin and Thor interact at the beginning of this movie when it is not a brat and his wise father? In some ways Thor is starting to surpass his father in terms of wisdom and power, and so how

does that father-son relationship play out? We actually allow Odin to falter; you see him making some not very great choices, and something devastating happened to each of them. Is Thor going to rise in that moment? So it's an evolution of the same characters, but they are in different places, and it's clearest in Loki and Thor, because Loki is going places he has never been before."

It's always tricky to follow the first film – where the hero has already taken an emotional battering with his own enchanted hammer and succeeds in getting back up again, stronger and more modest than before. Thor's vainglorious attitude and thirst for vengeance – manipulated by his scorned sibling – earned him a one-way ticket to Earth, and his favourite toy, Mjolnir, was taken away until he could prove himself worthy. The story channelled the Bard in its darkest and most tragic, like when Loki confronts his father about his true origins. To expand upon their story is no mean feat, and Taylor was feeling the pressure.

"There are times when I envied the first one because what they had was very clean – it was *Henry V*," he admits. "It was a young man who was not prepared for the burdens that are to come, and seeing him cross to a maturing divide when he becomes the man he needs to be. We couldn't repeat that, but we needed to keep the life cycle going. In my mind, he has gotten to a certain point driven by the lust or desire to take the throne, whether he was ready for it or not, and in ➤





## MEET THE PARENTS

You'll be seeing much more of Thor's squeeze in the sequel, says Natalie Portman

### DEMI-GOD IN THE DOGHOUSE

Thor told Jane he'd come back for her, but he was too preoccupied with the attack on New York to call in *Avengers Assemble*. He helped to save the world, though, so she'll forgive him, right? "When they first reunite, she's pretty angry at him," says Natalie Portman. "It's a funny thing that many of us can relate to – having that guy that stole your heart reappear, and the anger and then the reunion, so they are starting out at quite a contentious place at the beginning."

### WHEN SCIENCE AND MAGIC COLLIDE

Last time it was Thor who was the fish out of water, but the tables have turned. Now it's Jane, the woman of science, who will be getting funny looks from the locals as she's whisked away to Asgard. "She just doesn't fit in: she's this short brunette in a world of blonde Amazons, where magic is reality and there is all of this advanced technology she has never seen," says Portman. "And they speak like they are in a Shakespeare play, and she's like Bill and Ted walking around, like, 'What's going on, dude?'"

### MEETING THE PARENTS

"I'm clearly a thorn in Odin's side," she says, revealing that Jane's relationship with Thor's father will be much the same as in the comics. "She's in quite a bad situation. There's a very mysterious weapon the enemy is using on her, and so part of Thor's quest to save the world is also about saving Jane, which is part of what Odin objects to." Fortunately, Anthony Hopkins wasn't a big Frost Giant behind the scenes. "He is just the loveliest man. If he is just nice enough to be in the same room as me, I'll take it."

### DRAMA OFF-CAMERA

At first, *Monster* helmer Patty Jenkins was set to direct the sequel as the first woman to steer a superhero tent pole. Natalie Portman made no secret of her disappointment: "I was very upset because [Patty Jenkins] is a wonderful woman," she says. "I was excited to work with her but I understood why she chose to leave and Alan [Taylor] is really wonderful, so it was bittersweet." Speaking of the difference between Taylor and previous director Kenneth Branagh, she added: "He came at it from such a different angle, and also has such expertise in how to create these fantastic worlds from having worked on things like *Game Of Thrones*."

## "HIS POKER GAME HAS GOT SHARPER AND MORE UNPREDICTABLE"

TOM HIDDLESTON

the same way this one is about whether he will become King.

"It goes in a slightly different direction, and he continues maturing and – because I am a depressive type – that means darkening. When we decided the film was going to be called *The Dark World*, we all know it's Svartalfheim, the home world of the Dark Elves, but to me the 'Dark World' is adulthood when you get to the age where you have to set aside childhood visions of the world and realise it is more complicated than you thought. You sacrifice things you didn't know you were going to have to. So that is the change Thor is going through in this one, and it has changed his attitude toward being king. The character is going to go through this growth, and I think it leaves room for the third chapter. It's like *Henry V Part 1, Part 2*."

**PART OF TAYLOR'S DARKER TONE IS REFLECTED IN THE VISUALS. ASGARD HAS LOST SOME OF ITS COSMIC JACK KIRBY VIBE, PLUMPING FOR A RAW VIKING EDGE**

instead. The battles in particular will evoke comparisons with *Game Of Thrones*, but on a scale and budget Taylor could have only dreamt of. It turns out there were some benefits of being on a HBO show, however: "I can have as many horses as I want, but I just can't show blood," he explains. "But if there's dust and clanging metal I'm pretty happy. I'm glad if it feels *Game Of Thrones-y*, because I wanted to say, 'You've seen *Thor*, but this is the way we do *Thor 2*.'" Indeed, far from the overtly CGI battle of Jotunheim

in the 2011 debut, the sequel aims to be more rooted in reality. Taylor goes on location to London and the corners of the Nine Realms in a bid to make believers of us all.

The stakes will be the same as *Avengers Assemble*: someone wants to plunge the universe into darkness, but Taylor's amping up the danger in another way. "We also kill some people we care about in this one, which is another *Game Of Thrones* trick!" he reveals. "The hope was to make the action feel more visceral, the worlds feel more grounded in reality, but it's still supposed to be a fun ride. That's an ambitious set of tones to try to balance."

But then, the Mighty Avenger has never been a run-of-the-mill superhero, being part alien, part Norse deity; wearing a cape, talking like he's from another time and fighting with a mythological weapon. "It doesn't just affect how you stage battles and the tone of the world, but in creating a villain," he says. "I wanted a villain that was 5,000 years old; someone of the scale of the universe and time rather than a gangster from down the street. We filmed parts in Stonehenge and London, and that was exciting to me, the fact that Thor is the only superhero that can have that scale of imagery, and it's not just ridiculous. It didn't just feel like *Spinal Tap*; it felt like, 'Yes, he deserves this stuff.'"

*Thor: The Dark World* will be released in cinemas on 30 October.



Will *The Dark World* change the game like *Iron Man 3* did? Only time will tell...







# WHY ALL THE GEEKS LOVE LOKI

Loki is more than just a proud figure on a tragic fall from grace; he's a geek icon, and his army is growing day by day. Here's why...

## LOKI'S THE GEEK AND THOR'S THE JOCK

It's all so obvious – pale, long dark hair, overlooked and with powers that draw from his intellectual superiority and slight of hand (in the *Dungeons & Dragons* party that makes up the first third of *Thor*, Loki is very much the mage). Thor, meanwhile, is ruggedly handsome, blonde, strong, self-aggrandising, dense and universally beloved. The reason geeks love Loki so much is that Loki *is* the geek, while his brother is the high school quarterback in a big Asgardian letterman jacket, towel-whipping frost giants and chugging kegs.

## LOKI GETS ALL THE BEST LINES

Especially in the hands of Joss Whedon, Loki's like Alan Rickman's Sheriff meets, er, Alan Rickman's Severus Snape all rolled into one handsome god-package, spitting out self-assured, self-aggrandising dialogue like "Mewling quim" with ease. What's more, everyone else has a great time bouncing lines off him. "Let me know if 'real power' wants a magazine or something," says Nick Fury dismissively.

## LOKI AND THOR ARE BEST FRENEMIES

There's something genuinely lovely about the relationship between Thor and Loki. Sure, there's all the betrayal and stuff, but when Loki's all Lector'd up at the end of *Avengers Assemble* for his return journey to Asgard, there's a sort of 'Oh well' shrug and eye roll, like a fun fair caretaker at the end of an episode of *Scooby Doo*. How many adventures have they had that don't make it onto the screen? Well, that's what's slash fiction's for. Remember, when you Google Image Search, you can't ever unsee it.

## TOM HIDDLESTON IS THE NICEST MAN EVER

Hiddleston seems uniquely aware of just how much he owes to Marvel and to the fans, and he's game for anything – from gleefully interacting with everyone who approaches him to grabbing San Diego Comic-Con by the plums and hanging out with his own action figure. When it comes to giving people what they want, Hiddleston has limitless time and energy.

## LOKIVISION

The six best Tom Hiddleston-related videos on YouTube



### 1 DELAYED GRATIFICATION

[tinyurl.com/DelayCookie](http://tinyurl.com/DelayCookie)  
A smirking Tom teaches the Cookie Monster that cookies taste better if you wait.



### 2 SAY MY NAME

[tinyurl.com/LokiSDCC](http://tinyurl.com/LokiSDCC)  
Tom manages to distract San Diego Comic-Con from noticing the lack of *Thor* cast.



### 3 MAN OF A THOUSAND VOICES

[tinyurl.com/TomImpressions](http://tinyurl.com/TomImpressions)  
Loads of Tom's mimicry edited together. His Samuel L Jackson is killer.



### 4 TOYS: THE DARK WORLD

[tinyurl.com/Thor2Toys](http://tinyurl.com/Thor2Toys)  
Tom re-enacts the *Thor: The Dark World* plot with action figures. It's somewhat abridged.



### 5 LOW VS HIGH CULTURE

[tinyurl.com/HenryHoppus](http://tinyurl.com/HenryHoppus)  
Tom recites *Henry V*'s monologue to Blink 182's Mark Hoppus.



### 6 THE BEAR NECESSITIES

[tinyurl.com/TomBear](http://tinyurl.com/TomBear)  
Tom teams up with *Mad Men* actress Christina Hendrick for a *Jungle Book* rendition.



# Master of Horror

**AFTER DELVING INTO THE SECRETS OF A MURDER HOUSE AND AN ASYLUM, AMERICAN HORROR STORY IS ABOUT TO LET LOOSE THE WITCHES OF NEW ORLEANS IN ITS THIRD SEASON. WE TALK TO CO-CREATOR RYAN MURPHY ABOUT SUBVERTING EXPECTATIONS, CHANGING THE FORMULA AND MAKING JESSICA LANGE AN ITUNES SENSATION...**

• WORDS JONATHAN HATFULL • INTERVIEW SARAH LUCY MAY

**A**merican Horror Story is the least predictable genre show on television; so much can happen during the course of a single episode. Ryan Murphy and Brad Falchuk's series has covered more horror touchstones, tropes and tributes in two seasons than we'd see in a whole year of films. Season Two alone gave us aliens, mutants, Nazi doctors, skin furniture, a possessed nun, the Angel of Death, a slew of serial killers, Ian McShane as a homicidal Santa and Franka Potente as Anne Frank, and let's not forget that two-time Academy Award-winner Jessica Lange had a full song-and-dance number to Shirley Ellis' *The Name Game*.

It's not just the scares, subversive thrills and anything-goes sensibility that keep us coming back, however. With each season telling a different story, the cast (including Sarah Paulson, Evan Peters, Lily Rabe, Dylan McDermott and Frances Conroy) get to show off their versatility with drastically different roles. They're all presided over by Lange's consistently stunning work as gloriously bitter housewife Constance, followed by her terrifying Sister Jude in *Asylum*.

With *American Horror Story: Coven*, the show's repertory company is joined by Kathy Bates, Angela Bassett, Gabourey Sidibe and Emma Roberts for a time-hopping, city-spanning third season of witches. We spoke to Murphy about what makes the show so special.

**When you go into Season Three, are you thinking about subverting people's expectations?**

Yes. I think what Season Three is about is more historical in nature, so yes. I'm also interested in getting into a horror romance. I think that's really interesting. That's certainly something that's going to be in the water for Season Three. I think Season Two was really cool, and it was really about something cultural and social, but it was very dark and unrelenting, which was by design. I think you'll see a very different tone in Season Three, but that's the joy of the show. As a person right now, I do feel lighter and maybe want to embrace something a little bit more fun.

**So what can you tell us about it?**

The thing I really want to do next season is something funnier. There will be different time periods, and there will also be different cities. There is going to be a definite return to a youth element, which I liked from Season One, but I like the star-crossed lovers from different tracks thing. This season had a couple of strong romances, but the romances were more like friendships. I think the strongest romance in the piece was Kit [Evan Peters] and Lana [Sarah Paulson]. But it wasn't a sexual romance; I loved that friendship.

I really miss that Jessica Lange as Constance stuff, and I know she missed it too. So it is a mixture of several cities, and it's really about

female power. And I got Jessica to do it because I did everything she asked, which was mainly the location. And I told her that she will have complete hair and make-up and the best designer gowns ever. She said, "Please don't put me in a wimple again," so she's going to play a really glamour-cat sort of lady in Season Three. I'm just now meeting up with a lot of actors that Jessica wants to work with. So she has become the non-credited producer of Season Three.

She loves doing the show. [Sister Jude] was a hard thing for her; she's never played a character like this. I think she is the most sensual actress around, so to put her in a black, tight thing with her hair up and no make-up was hard. She loved it by the end of it. But you will see a very different her next season. It's a very modern-day story next season with her.



©Gage Sedmore

**Any chance of another song and dance routine?**

Always with her, now she's an iTunes hit! That happened because she was so tired of sweating in that outfit and the oppression – it was a very dark thing for her to do as an actress – and she came to my office one day and said, "You need to give me something fun to do. I can't take this any more." We talked about it, and I asked, "What do you want to do?" And she said, "I want to sing again." I thought what the song was about fit that episode perfectly, about how this asylum was run by the Church and then the State came in and took it away, and people became not individuals but numbers. Then I showed her ➤





RYAN MURPHY  
Master Of Horror

JESSICA LANGE  
HAS BECOME THE  
NON-CREDITED  
PRODUCER OF  
SEASON THREE

RYAN MURPHY





## INTERVIEW

Ryan Murphy

# FEAR'S A CROWD



**An at-a-glance guide to American Horror Story's regular cast, and what they might be up to in Season Three**

### JESSICA LANGE

The queen of *American Horror Story* will return to play *Coven*'s reigning witch. Set photos confirm that she will indeed be wearing more glamorous costumes than *Asylum*'s wimple.



### SARAH PAULSON

Having gone through hell as *Asylum*'s imprisoned reporter Lana Winters, *Coven* might be more fun for Paulson, who plays Lange's daughter and has hinted that she'll go bad.



### EVAN PETERS AND TAISSA FARMIGA

Murphy has stated he wants romance back for Season Three, and the complicated relationship between Peters and Farmiga was one of *Murder House*'s highlights.



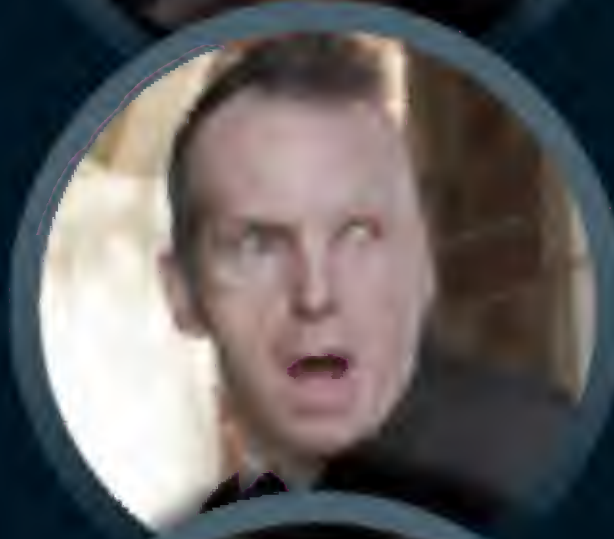
### FRANCES CONROY

Conroy played the older version of adulterous maid Moira O'Hara in *Murder House* and the Angel of Death in *Asylum*. She's been seen on set with Lange; can we assume she's one of her coven?



### LILY RABE

One of the show's breakout stars, she's been terrifying and hilarious as selfish ghost Nora and the possessed Sister Mary Eunice, but there's no word yet on her character in *Coven*.



### DENIS O'HARE

*True Blood*'s vampire king of Mississippi played the severely burned Larry Harvey in *Murder House*, and it's been confirmed that he'll return for *Coven*. The nature of his role is unknown.



### DYLAN MCDERMOTT

McDermott took the lead in *Murder House* as unfaithful father Ben Harmon, before playing the descendant of serial killer Bloody Face in *Asylum*. His return is unconfirmed.



### ZACHARY QUINTO

He's great fun as half of *Murder House*' bitter ghostly gay couple, before going very dark indeed as *Asylum*'s Doctor Oliver Thredson. He's been cagey about returning for *Coven*.



*Asylum* looks to continue the motif of multiple time periods.







There's few horror touchstones that the show has left unturned.



There's no word on whether we'll see Maroon 5 singer Adam Levine again this year.



The acclaimed Sarah Paulson will return for *Coven*.



Series mainstay Evan Peters requested a more jolly role this year.

➤ a picture of Dusty Springfield, and she was very happy about that. But that number lived and breathed with how great the extras were, and how game they were to do that dance and learn that choreography with her. I would love to always do something musical with Jessica Lange. She is so funny.

**Do you start off by thinking, "What can I get Jessica to play next?" or with the actors in mind, or do you start off with the characters then find the actors?**

I start off with the story, and I always start off with things that I have always been obsessed with. The season that we're just about to do is another thing, like the asylum, that I was always really interested in, as a kid. It's always now crafted around Jessica for the most part, so before I talk to anybody I go to her and tell her what the story is and what the character is, and then she has input. This year she said, "I would like to work with X, Y and Z. Will you please meet with these people?" People she was always wanted to work with. We're going to have some actors from Season One who will return. I like that idea, and I know those actors are interested in that. That's pretty much how we do it. Evan [Peters, who played *Murder House*' teen psycho Tate] came to me at the end of the first season and said, "I cannot sob any more. Please don't make me do it. I want to play somebody more buttoned-down and less emotional." So that was in the back of my head when we were coming up with Kit Walker for him. Next year he'll probably go back to being a sobbing psychopath. But all the actors like playing the opposite of what they've done. I think it's fun for them.

**Lana seemed to redefine the archetype of a woman in the horror genre, seeming to always know what was going on right up until the end. She always had a plan.**

I always thought Lana was the smartest cookie in the jar. That's how I told Sarah to play it, that she is the smartest person in the room. I liked that the hero of this season was a heroine. I like that she was a lesbian. I like that she had an arc to her sexuality. I like that she went through a lot of different things. And I like that she got a happy ending and that she was in a loving, accepting relationship at the end. I loved all of that. She had that great line: somebody said, "You're a tough cookie." And she said, "I'm tough, but I'm no cookie." I think that's what she was. Paulson is so supremely gifted. For me, Sarah was the great revelation of this season. She was very brief in the season

before; she played a funny, light psychic in the first season. I just love her work so much because I think she's so intelligent. So I called her up and said, "I want to write a two-hander thing for you and Jessica." She's the best of her generation. I can't say enough good things about her. I think that she works at it more than anybody I've ever met; she goes over it and over it and over it. So I love her, and I'm glad that she's coming back.

**Are you still married to the concept of one story per series, or would you ever take two seasons to tell a story?**

No, I have never wanted to do that with this. It was pitched like this, and if this series is going to work then this is what it is going to be. I like that it has a beginning, a middle and an end. It's very novelistic. I hope this show goes for ten years because I have so many different kinds of horror that I would like to write about. I love that you can jump periods, you can play with different actors – and I know that the actors love playing different characters. It is something we will always stay with.

**I HAVE SO MANY DIFFERENT KINDS OF HORROR THAT I WOULD LIKE TO WRITE ABOUT**

RYAN MURPHY

**Violence in the media is always an issue. Have you ever had any thoughts to dial it back a little bit on the show?**

I think it's a very personal thing. I always feel like movies and TV reflect the culture.

In Season One we did do a Columbine-esque story with Evan that I thought was very moving and upsetting. I think it upset a lot of people, and a lot of people thought it was too much to even be on television, but we were making a commentary about the culture and that story in particular. But it's interesting. I don't claim to

have any answers, but it does bother me. I think there are a lot of ways to convey horror violence perhaps without semi-automatic weapons, but that's just for me. [*American Horror Story*] has always been sensitive about that. We have had scenes where we have been like, "We might want to talk about how we re-frame the violence, maybe it's too much." We always make sure that we shoot the violence in a way that can be edited down. So we do talk about it, and I think we'll talk about it even more as we move forward. I know I will. I think the story that we have cooked up will probably not involve as much gun bloodshed as we have done. ☺



*American Horror Story: Coven* is airing on FOX in October. *American Horror Story: Asylum* is available on DVD and Blu-ray on 21 October.



American Horror Story is an amazing patchwork of horror history. SciFiNow hunts for the answers of what exactly led to the creation of the best horror series on TV...

WORDS JONATHAN HATFULL  
ILLUSTRATOR JOE CUMMINGS

## CONSTANCE LANGDON IS...

Baby Jane Hudson in the Attic with the Terrible Past

WHAT EVER HAPPENED TO BABY JANE? (1962)



Jessica Lange's Constance in *Murder House* had all the bitterness of a faded beauty tethered to a life and family she resented.

Murphy also based the character on *A Streetcar Named Desire*'s Blanche, but the first season's gradual reveal of just what Constance had done was pure Bette Davis.

## VIVIEN HARMON IS...

Rosemary Woodhouse in the Nursery with the Devil Baby

ROSEMARY'S BABY (1968)



Poor Mia Farrow never stood a chance in Roman Polanski's chilling horror, and neither did Connie Britton's Vivien Harmon with a house full of ghosts each competing to raise the baby inside her. The

reveal of how that child was conceived was a stomach-turning twist.

## SHELLEY IS...

Laura Palmer in the Red Room with the Sordid Secrets

TWIN PEAKS (1990-91)

Lust and perversion is a driving force in



*American Horror Story*, from Ben Harmon's unfaithful husband and the Gimp Suit ghost in *Murder House* to Chloë Sevigny's brutalised nymphomaniac in

*Asylum*. Like *Twin Peaks*' Laura Palmer, the characters pursue dark desires that lead them to their doom.

BABY JANE HUDSON



BABY JANE HUDSON

ROSEMARY WOODHOUSE



ROSEMARY WOODHOUSE

LAURA PALMER



LAURA PALMER

ATTIC

LIBR

NURSERY

Salem's Lot (1979)

Insidious, decades-old evil seeps into the lives of our characters, and they're helpless to stop it.

RED ROOM

BASE



MURDER  
CARDS

# AMERICAN HORROR STORY

American Horror Story Decoded

**Dark Shadows  
(1966-71)**  
Neck-breaking  
twists, a  
parade of  
monsters and  
wonderful,  
soapy  
melodrama.

LABORATORY



ARY

# merican Story Decoded

STUDY



**American  
Horror Story:  
Coven** is airing on  
FOX in October.  
**American Horror  
Story: Asylum** is  
available on DVD  
and Blu-ray on  
21 October.

MENT

CHAPEL

HERBERT WEST



HERBERT WEST

NORMAN BATES



NORMAN BATES

REVEREND HARRY



REVEREND HARRY

## ARTHUR ARDEN IS...

**Herbert West** in the Lab  
with the Inquisitive Nature

**RE-ANIMATOR (1985)**



Serial killers  
and spooks  
aside, there has  
always been  
plenty of room  
in *American  
Horror Story*

for a good dollop of surgical  
horror. *Murder House* had  
Charles Montgomery's awful  
experiments in the basement,  
while *Asylum*'s Arthur  
Arden conducted terrifying  
malpractice on his patients.

## DOCTOR OLIVER THREDSON IS...

**Norman Bates** in the Office  
with the Real-life Inspiration

**PSYCHO (1960)**



It's littered with references  
to film and  
television,  
but Murphy  
and Falchuk  
are clearly  
fascinated with  
real-life serial  
killers. *Murder House* starred  
Mena Suvari as the Black  
Dahlia, while Zachary Quinto's  
skin-stealing Doctor Thredson  
was clearly based on Ed Gein,  
right down to the nipple lamp.

## MONSIGNOR TIMOTHY HOWARD IS...

**Reverend Harry Powell**  
in the Chapel with the  
Bible-Bashing

**NIGHT OF THE HUNTER (1955)**



Institutions  
are there to be  
manipulated  
and misused,  
as the  
church's fear  
of perceived  
aberrant behaviour provides  
much of the horror in *Asylum*.  
Like Robert Mitchum's  
murderous preacher, no one  
in a position of power or moral  
superiority should be trusted.



**IN THE WALKING DEAD SEASON FOUR THE NUMBER OF PRISON INMATES HAS GONE THROUGH THE ROOF, BUT SO HAVE THE HORDES OF WALKERS. IT'S GETTING OUT OF CONTROL, ESPECIALLY WHEN THERE SEEMS TO BE A JUDAS IN THE CAMP. STAR ANDREW LINCOLN AND NEW SHOWRUNNER SCOTT M GIMPLE REVEAL ALL...**





# THE WALKING DEAD

Prison Break



WORDS JODIE TYLEY | INTERVIEWS SARAH LUCY MAY

**A**S THE COLD CREEPS IN AND THE NIGHTS GET LONGER, IT CAN ONLY MEAN ONE THING: THE WALKING DEAD IS COMING. WHEN WE REJOIN THE PRISON CAMP, MONTHS

will have passed since the Governor rained fire on his own people and Rick laid out the welcome mat for the Woodbury survivors. Everyone's made an effort to make the joint as homely as possible, but there's still talk of breaking out of jail. "The writers have put pressure on the group in a completely new way, and they have also made the zombies terrifying again in one fell swoop," says star Andrew Lincoln, who plays Rick Grimes. The first episode of Season Four may be titled '30 Days Without An Accident', but it won't stay that way for long. "There is a

tendency in this show that all the best-laid plans do come crashing around people relatively quickly in this world."

Word is that there's someone in the camp thinking along the same lines as Shane circa Season Two. Doors are being left open for stray cadavers to shuffle in, and when the group find some ratty remains, all fingers point towards someone feeding the local walkers to encourage them. It has changed the behaviour of the undead population, who have started to congregate at the prison fences rather than spread themselves thin. This tactic has got Carol (Melissa McBride) worried, and in the Season Four trailer she observes the walkers won't be a manageable threat for long. Making the tough decisions

will be more of a democratic process this time around, however, as Lincoln reveals he's putting an end to the Ricktatorship: "Rick realised that his son was turning into a sociopath at the end of last season," he says, "and so he's having to renounce his leadership role somewhat and suppress his brutality for the sake of his children."

There's not only Carl (Chandler Riggs) to think of now, but baby Judith, aka Little Ass-Kicker, is also depending on him since Lori (Sarah Wayne Callies) died during the grisliest birth ever broadcast. Her older brother won't be leading by example, though, as showrunner Scott M Gimple explains: "In Season Two, Dale said to Rick (in episode 2.11), 'Do you want your son to ➤





# MUST-SEE TV

The Walking Dead

➤ be the type of person who shoots first?" he says. "Then, in 3.16 when that kid was in the woods and was putting down his gun, Carl shot first. Dale's prediction came true, and that hits Rick very hard. It's the catalyst for him changing a great many things about his life. So is he too far gone? Can he step back from leadership? Can he step back from brutality? Can he contribute in another way that keeps his son and daughter close? So leadership has changed within the prison. Rick has other priorities, and he is trying to contribute in a very different way. And we will see it in the first couple of hours."

**ONE OBVIOUS WAY RICK CAN PULL HIS WEIGHT IS TO USE HIS SHERIFF SKILLS TO DETECT WHO'S BEHIND THE CELL BLOCK BREACH. A POTENTIAL SUSPECT WILL**

surely be the Governor (David Morrissey), who was left alive at the end of Season Three with his cronies, Shumpert (Travis

ANDREA WAS TRYING TO DO WHAT RICK PROBABLY WOULD HAVE DONE TWO SEASONS AGO

ANDREW LINCOLN

Love) and Martinez (Jose Pablo Cantillo). He'd officially lost his hold on humanity, resigning himself to the philosophy: "You kill or your die. Or you die and you kill," before gutting Milton (Dallas Roberts) and locking him in a room with Andrea (Laurie Holden). She managed to slay the zombified scientist, but not before he tore a chunk out of her shoulder. "I just didn't want anyone to die," she said sadly when Rick, Michonne (Danai Gurira) and Daryl (Norman Reedus) found her. It was a poignant moment that went some way to redeeming Andrea's irrational choices throughout the season, namely sticking by the Governor despite the mounting case against him: zombie heads in tanks, daughter in a cupboard, unwarranted attacks on her friends...

Despite the klaxon sounds and glaring red lights flashing 'DANGER, DANGER', Andrea worked tirelessly to save everyone, only to

end up dying in the crossfire. She won't be forgotten, however, as Lincoln says it was a pivotal moment for his character. "Andrea was trying to do what Rick probably would have done two seasons ago," he says. "She was trying to unify two groups of warring people, so her death had a profound effect on him. It was a huge call to let [the Woodburyites] stay, for someone who has been pushing people away for so long. It's one of the turning points – along with my son becoming a murderer – that made him rethink his responsibilities as a father, and also his whole attitude to surviving in this world. That's where you arrive in episode one."

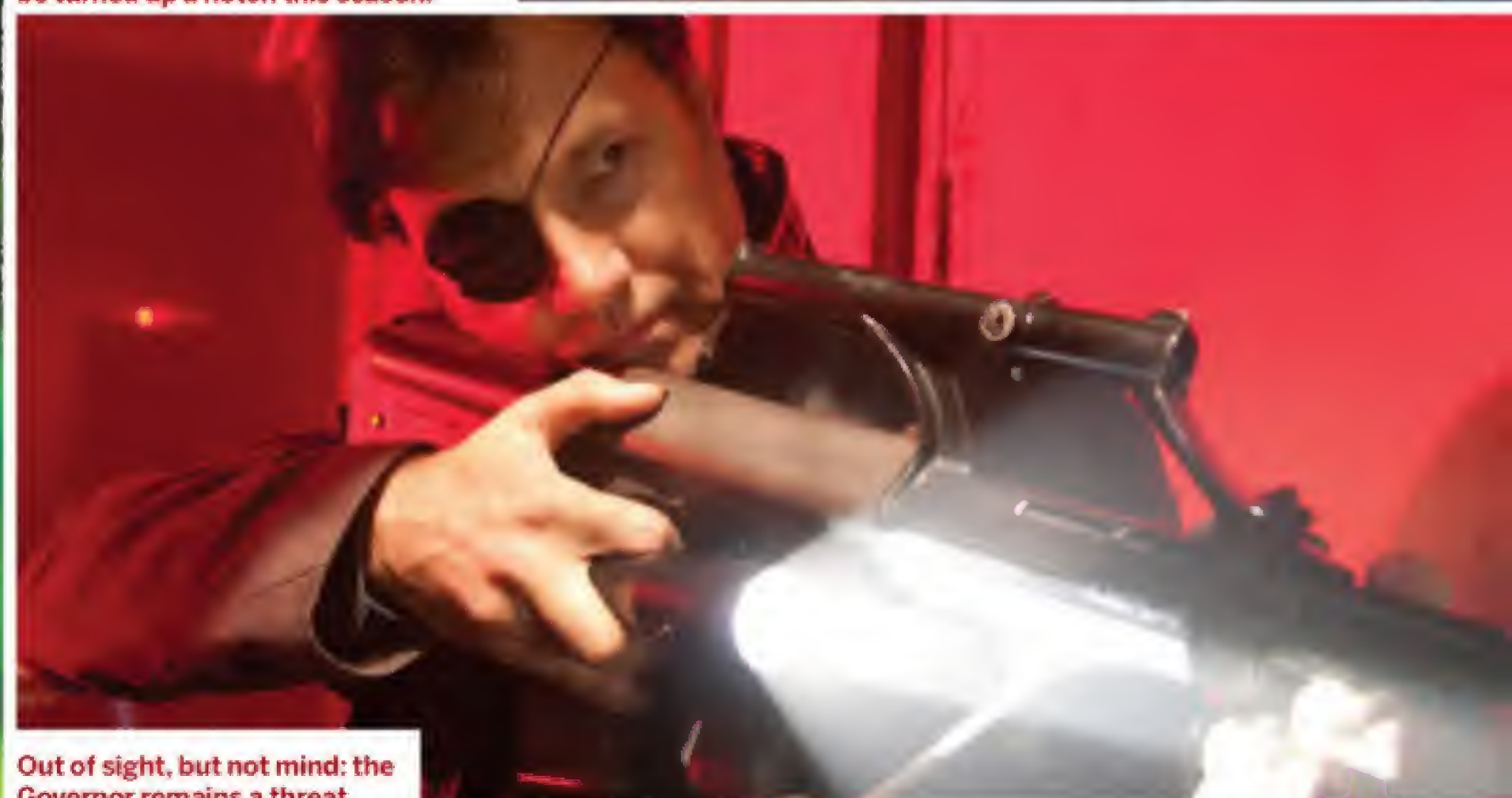
As ever, the season will loosely follow the plot of Robert Kirkman's graphic novels. This time the writers are taking their cues from *Too Far Gone*, the 13th volume that featured the survivors settling into their new



With Rick taking a step back from leadership, who will fill the void?



The threat level from the walkers will be turned up a notch this season.



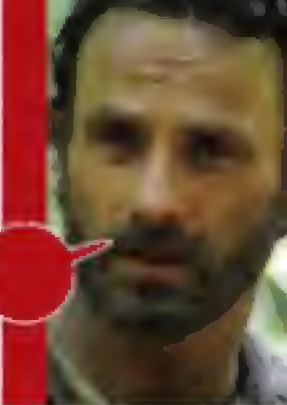
Out of sight, but not mind: the Governor remains a threat.



# WHY WE ♥ DARYL DIXON

## THE WALKING DEAD

Prison Break



INVINCIBLE

GUILTY PLEASURE

TOLERABLE REDNECK

WALKER BAIT

How the squirrel-shooting redneck earned a special place in our hearts



That Superbowl commercial. Kills walkers, and then cleans the house.

When Daryl cries, we cry.

Helps some defenceless strangers when Merle wouldn't.

Saves Carol and carries her away from danger.

Accidentally shot by Andrea. Forgives her.

Gives Carol a Cherokee rose.

Tells us about the time he wiped his bum with poison oak.

Tries to kill Dr Jenner before the bomb explodes.

Tries to kill Jim after he's bit.

Lashes out at Rick for leaving Merle behind.



### SEASON ONE

When we first met Daryl he was an angry redneck who attacked Rick for leaving his brother Merle behind, even though he totally deserved it. The common scenario for this season is: Daryl loses his temper and the group have to restrain him, which could have easily spelt walker bait.

### SEASON TWO

The search for Sophia lasted for half the season, and Daryl didn't give up hope once. He revealed his softer side when he gave grieving mother Carol a Cherokee rose, with a beautiful story about it blooming as a symbol of hope. We couldn't help but warm to his calmer demeanour.

### SEASON THREE

This was Daryl's season – kitted out with Clint Eastwood's poncho, motorbike and signature crossbow, and loaded with killer one-liners. He showed his loyalty to his no-good brother while also proving he was no pushover. You can tell how well he's liked by how many memes there are dedicated to him.



Actress Lauren Cohan describes Maggie as "unshakeable".

community, but supplies are scarce. It becomes apparent that other groups are travelling through the area, and the walkers know it, too. There are troubles brewing in the camp when a domestic abuser causes Rick to lose his self-control, and romance brews for Michonne and Morgan (Lennie James, who will be making his return in Season Four, incidentally). It was the themes that spoke to showrunner Scott M Gimple. "I am not saying we are tied into that volume, but when I was thinking about where we left things at the end of last season and where these characters are at, I think they are asking themselves, are they too far gone?" he says. "Can they still feel and be human beings? Or is it just about survival?"

**ONE PERSON WHO WILL BE ASKING THESE PERTINENT QUESTIONS IS THE GOVERNOR, WHO HASN'T APPEARED IN THE TRAILERS AT ALL. THE WHEN AND HOW SURROUNDING**

his return will be a mystery to rival lost child Sophia, and although we can't imagine he'll be dragging his dead feet out of a barn anytime soon, it's a given that he'll be less than human. With the Governor temporarily out of the picture, we'll get to know some new faces on the show. There's Bob Stookey, played by Chad Coleman's *The Wire* co-star

Lawrence Gilliard Jr, who's keen to help out in the prison. He's an army medic like in the comics, but instead of hailing from Woodbury, Bob is found by Daryl a week before the events of the new season.

We all know how the writers on the show like to toy with readers' expectations, but Gimple says there will be a lot more recognisable moments this year. "We have a lot of moments from the comic, but just in a different context because we can't do the exact same thing, things have changed," he says. "But anybody who is a fan of the comic is going to say, 'Oh damn, they did it *that* way. I call it a remix of the comic-book. The order of events and the characters that experience things we saw in the comic are different, but there are a hell of a lot of moments from the comic this season."

We've already glimpsed one of these 'remixed' scenes in the trailer, when Tyreese gets hammer-happy with a swarm of zombies in a call back to the gymnasium scene in the comics. His headstrong nature will put him at odds with some of the core characters, according to Lincoln: "It's interesting having three alpha males in a set up now, with Rick, Daryl and Tyreese – that's kind of a combustible mix," he reveals. "Well, it's three and a half, as Carl's a young





# MUST-SEE TV

The Walking Dead

As ever, no one is safe from the walkers in *The Walking Dead*.



The trailer promised some killer scenes for Tyreese (Chad Coleman).



man now, who's got different attitudes to his dad: he's all about saying, 'I'm not you!' to his father. And it's a treat to see this guy grow up in front of me."

And Carl's not the only one dealing with his rampaging hormones, as college student Zack joins the group. Played by *Smallville*'s Kyle Gallner, the character is another wild card invented for the TV series, but we do know that he'll develop a romance with one of the main characters. His youthful demeanour means he's a likely candidate for Beth Greene (Emily Kinney), but there's rumours she will have the hots for Daryl. She might have to fight off Carol, though, who's always shared a special bond with the fan-favourite character. Either way, Gimple teases that he has big things in store for the pair. "I will say that Daryl and Carol's relationship will develop, but individually the characters themselves go through things that really reveal how much they have changed since the zombie apocalypse," he says, recalling how Carol was once a submissive wife suffering from abuse and Daryl was under the small-minded influence of older brother Merle (Michael Rooker). "There are some big shocks, specifically for those two characters."

THERE ARE A  
HELL OF A LOT  
OF MOMENTS  
FROM THE  
COMIC THIS  
SEASON  
SCOTT M GIMPLE

Aside from romance, there will be an opportunity for the women of the group to step up. Following the Governor's attack, Maggie (Lauren Cohan) is stronger than ever. The actress recently described Hershel's eldest daughter as "unshakeable", and her sharpshooting skills will fill the position occupied by Andrea in the comics. Michonne is also flying the flag for strong women, and this time she has a new flame – who turns out to be a horse. Ever resourceful, the katana-wielding warrior has sourced a mode of transport that won't run out of gas, championing this season's approach to sustainability while also looking bad-ass. We just hope it doesn't suffer the same fate as Rick's horse in Season One...

**S**PEAKING OF INTESTINE-TWISTING GORE, THERE'S GOING TO BE NO SHORTAGE OF THAT EITHER WHEN THE SHOW RETURNS THIS OCTOBER. "THERE WILL BE MORE KILLS than ever," Gimple assures us. "Is Rick doing it now? No. Is it being done? Yes. See the trailer, you will instantly understand what I'm talking about, and I'm loathe to spoil it, but there's a whole lot of walkers, and they are a constant threat that needs dealing with." He has also hinted at a new threat

altogether, one that can't be stabbed in the face. It's billed as the most deadly enemy they've faced so far, and the only clues we have is that it would be pretty bad in this world, but in their world it's terrifying.

Hershel confirms the kill count is on the rise in the sneak peek for Season Four, saying: "We've lost 12 of our own. Two more were killed in cold blood." "The writers have come up with some seriously inventive kills," confirms Gimple. "The writers are very, very sick people." The cast have made no secret of the fact their hearts skip a beat every time a new script lands in their lap, but perhaps it should be the man in charge who lives in fear. After all, *The Walking Dead* is on its fourth season and third showrunner, with Gimple following in the footsteps of Frank Darabont and Glen Mazzara. He tell us he's in it for the long haul – if AMC will allow him, "The plan is for me to be showrunner next year as well," he says. "It's a bit like *Doctor Who*, you know. I'm Tom Baker; there's a new doctor every couple of years, but I hope to be the longest running Doctor. That's my goal." ☞

*The Walking Dead* Season Four will air on FOX the week beginning 13 October.





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# LOST IN SPACE

SEVEN YEARS AFTER HIS SEARING VISION OF OUR POSSIBLE FUTURE HERE ON EARTH, **CHILDREN OF MEN** DIRECTOR ALFONSO CUARÓN IS GOING TO SPACE TO BRING US ANOTHER HUMAN STRUGGLE. WE TALK TO THE AWARD-WINNING DIRECTOR AND HIS STAR SANDRA BULLOCK ABOUT THEIR GRIPPING NEW FILM, GRAVITY...

WORDS JONATHAN HATFULL INTERVIEWS STEVE NASH

Science fiction has always told us how big space is. It's vast and endless, and the scope of its emptiness is simply incomprehensible. And yet the genre has always made the stars seem so busy. It's a rare thing indeed to find a film that portrays the universe as the cold, lonely, gargantuan wilderness it is. Even a movie as determinedly claustrophobic as Danny Boyle's *Sunshine* gave its existential astronauts a broken-down ship to run into and investigate.

*Gravity's* story is devastating in its human simplicity. Dr Ryan Stone (Sandra Bullock) and astronaut Matt Kowalsky (George Clooney) become stranded when falling debris from a satellite crashes into their ship. Stone is cast adrift, alone and slipping further and further into the darkness. If she's going to survive she must find her way back, and Cuarón wants the audience right there with her.

"The whole film is a ride," the director explains. "The focus is her emotional journey. We want people to feel like they are floating in space. We play different themes and issues against that, but we never stop with that tension."

As a filmmaker, Cuarón has shown a tremendous gift for depicting the power of human connection over a wide range of genres. He's done award-winning drama (*Y Tu Mamá*

*También*), stunning dystopian sci-fi (*Children Of Men*) and steered Harry Potter towards darkness and adulthood with *The Prisoner Of Azkaban*. *Gravity* is the first time he's fixed the focus so completely on one character, however, and the seed of an idea that became *Gravity* comes from a time when Cuarón had a different career goal.

"As a kid, I wanted to be an astronaut," he reveals. "And my other passion was that I wanted to be a film director. I realised that being an astronaut was not going to be an option, so I

said, 'Well, I'm going to be a director and do films in space.' But I completely forgot about that until it came up a couple of weeks ago. My dream is still that I really want to go to space."

The production of *Gravity*, with its commitment to scientific accuracy, would make the young Alfonso proud. The

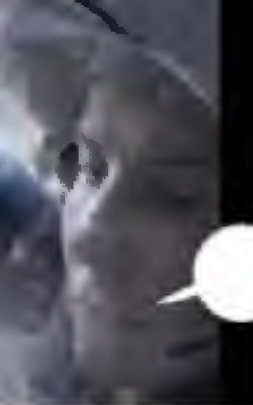
director decided that he wanted to make the challenges for his lead character as realistic as possible. *Gravity* isn't set in a fantasy version of a potential future; the technology that Stone can use to find her way back is what is available now.

"I wrote it with Jonás, my son, and part of the concept from the get-go was this idea that it should feel like an IMAX or a Discovery Channel documentary that goes wrong," explains Cuarón. "Obviously, it's a film and a work of fiction, so we don't pretend to say that everything is perfect; it's a work of fiction, >>>

**"THERE WERE SEVERAL TIMES I WAS ABLE TO CALL UP TO SPACE AND ASK THE ASTRONAUTS QUESTIONS"**

SANDRA BULLOCK





# BIG MOVIE

Gravity



**"GRAVITY SHOULD FEEL LIKE A DISCOVERY CHANNEL DOCUMENTARY THAT GOES WRONG"**

ALFONSO CUARÓN

➤ but in the frame of that fiction we tried to be as accurate as possible to reality.

"The challenge was that we didn't want to create a new world; we wanted that documentary feel, so we used current technology. We didn't invent anything. Not only that, we went a bit retro. We have the space shuttle, and we decided to keep the NASA astronaut suits as the current one. There's a new generation of suit that's going to come very soon, but if we went to the next generation, the film was going to look like fantasy science fiction."

Finding the right actor to occupy that suit was vital. The part of the stranded astronaut was highly sought after, and would present the actor playing it with a unique set of challenges, as the performer would have to carry the film almost entirely by herself in isolation. Cuarón eventually settled on Sandra Bullock, an actor whose versatility is often overlooked. "I wasn't at all in control, and I had no idea the extent of technology that was involved," remembers Bullock. "To me, it was all sort of fantastical and futuristic, which made it exciting and magical and frightening, all in the same breath."

Sticking to Cuarón's goal to make the film as accurate as possible, Bullock decided to consult real-life astronauts about her character and what the results of such a traumatic event would be. "I had to be very true to what someone was dealing with, who would be in the character's position, which is factual

today," she tells us. "And I wanted to be really accurate, so we had a lot of incredible specialists who did just that. There were several times I was able to call up to space and ask them questions, and the astronauts would answer."

While it would be important to consult real-life Major Toms, Bullock would have to find her own way to get into the head space of someone stranded in the vacuum with no one there to help her. It was vital to convey the desperate isolation of the character, and Cuarón had just the thing to help her. "It was a very intense experience for Sandra," he reveals. "This film is about Dr Ryan Stone being isolated in space. Similarly, the technology we created required Sandra to be isolated. For a long time she was in a cube, nine by nine feet, surrounded by LED lights. Outside, there was a robot arm with the camera, and then rows and rows and rows of computers and some very wise geeks doing their work. Sandra was totally isolated in that cube. And it took a while to get her into the rig, so she'd stay there between takes."

It's hardly surprising that so many hours spent in isolation helped Bullock get into her character. "If you're in pain, use it," she remembers. "I had to learn how to meditate. I had a great relationship with the sound guy, and Alfonso put together a library of sounds to help me get to certain emotional places. Any time I needed it, he could play me a track to get me to the right place. I was able to create a soundtrack so I could feel



In preparation for the role, much of Bullock's performance was done in almost complete isolation.



## SCIENCE FACT

Sci-fi's most scientifically accurate and, er, least most scientifically accurate space capers

MOST ACCURATE

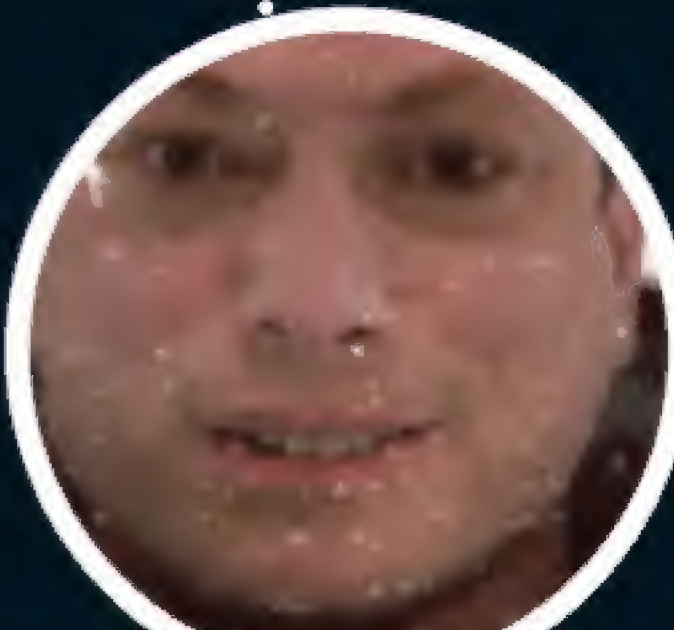


### 2001: A SPACE ODYSSEY (1968)

Stanley Kubrick was a relentless researcher and was determined that his adaptation of Arthur C Clarke's seminal novel be as realistic as possible. The technology in the film, such as the centrifuge and the artificial intelligence, has consistently been hailed by experts as the most accurate in cinematic history.

### CONTACT (1997)

Robert Zemeckis hired a legion of experts to make sure his film about a SETI scientist who thinks she may have found proof of extraterrestrial intelligence depicted both the organisation and wormhole technology in as realistic a manner as possible, and was given access to off-limits areas of Cape Canaveral.



### DEEP IMPACT (1998)

While it may not have boasted an Aerosmith tie-in song, Mimi Leder's *Deep Impact* was praised by scientists for its realistic depiction of what would happen if an asteroid hit Earth and produced the titular impact.

### MISSION TO MARS (2000)

Brian De Palma's punishingly dull 2000 movie gave an accurate depiction of the process of conducting repairs in zero gravity, but failed to get our pulses racing. Perhaps if they'd paid as much attention to the script as to the science...





# GRAVITY

Lost In Space



Few films highlight the vastness and emptiness of space like *Gravity*.



Sandra Bullock and George Clooney effectively carry the film by themselves.

something outside of this extreme loneliness while I was in that cube."

As Bullock grappled with isolation, Cuarón had already faced a very different challenge before shooting had even begun. Hollywood isn't exactly known for taking chances with its leads, and *Gravity* is, on the face of things, quite a difficult sell. The audience is going to spend the film almost entirely in the company of one character, and Cuarón's decision to make that character a woman raised a number of eyebrows.

"When I finished the script, there were voices saying, 'Well, you should change it to a male lead,'" laments Cuarón. "Obviously, they were not powerful enough voices because we got away with it, but the sad thing is that there is still that tendency."

For her part, Bullock was determined to put the character first. "I just wanted my body to get to a place where my core could accomplish anything," she reveals. "I can be incredibly masculine, so often people forget that I'm female. I can play both sides. I wanted the look of her to be as androgynous as I could get, because in the story she experienced such great loss in life that she just stopped doing anything that reminded her of what she was, which was a mother and woman."

Turning from the dramatic to the visual, fans of Cuarón's work will want to know if *Gravity* will boast any directorial flourishes as stunning as *Children Of Men*'s epic tracking shots. Those fans will be in luck; rumour has it that *Gravity* begins with tracking shot that clocks in at 17 minutes. "If you look at the beautiful footage of IMAX, you're just flowing with the sense of real time," Cuarón tells us. "That's part of

why that footage is so beautiful. And that was very organic for me because I've had the tendency, for the last few films, of doing continuous takes. It's not difficult for me, but it [is] difficult for everyone around me. You have to depend on a lot of great people. You can do a lot of technical things and beautiful camera moves, but unless it has meaning, it doesn't do anything."

He is aware that such long takes place a lot of pressure on his actors. While the long tracking shots will look beautiful, it's up to Bullock and Clooney to keep them rooted in the emotional moment. "When you do those takes, all the weight is on the actors," emphasises Cuarón. "And if what's happening is not truthful, nothing else matters. Sandra would go through every single beat with us to have full clarity on what we're trying to say. Spectacle is not as important as the emotional core. If you're making films, you're only as good as your collaborators."

Bullock tells us that it's the emotional core that will make *Gravity* connect with its audience. "As humans, I think we are all fragile and imperfect, and we are always trying to overcome and overpower something that is coming at us, that feels much larger than we are," she explains. "To me, that feels like a superhero. I love stories where people aren't afraid to show that they are broken, or that they don't know the answer or that they are struggling with something, and, in a very human way, try to figure out how to overcome it. To me, that is pretty powerful. We're human beings, we will never be superheroes, but we can do pretty spectacular things." ☾

*Gravity* is in cinemas 7 November.



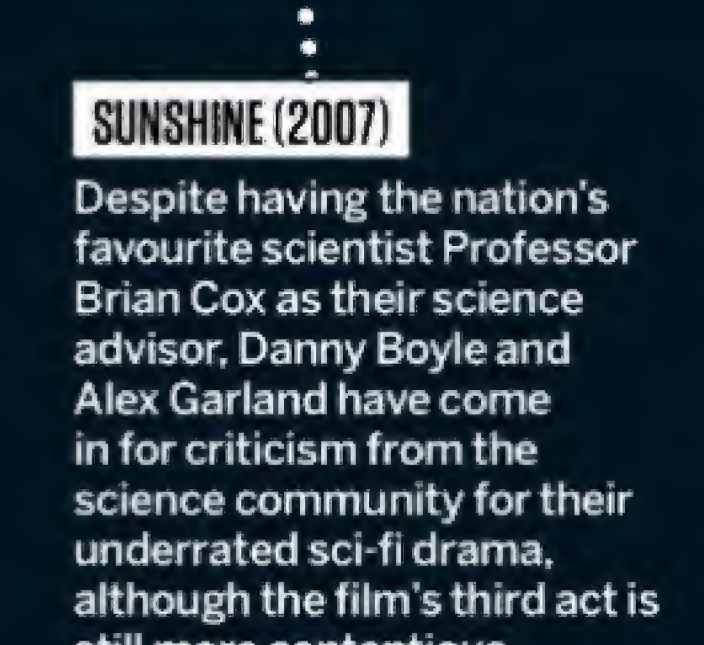
## SOLARIS (1972)

Andrei Tarkovsky's cerebral sci-fi drama took pains to make its space station accurate, hiring Russian space engineers to ensure it looked real. At its heart, however, *Solaris* isn't about the science, and if you pay too much attention to it then you're missing the point.



## MOON (2009)

While there are nits to pick with some of the science in Duncan Jones' lovingly lo-fi debut, the idea of a gas-mining facility in the moon isn't as far-fetched as you might think. Robot helpers voiced by Kevin Spacey also seem eerily plausible.



## SUNSHINE (2007)

Despite having the nation's favourite scientist Professor Brian Cox as their science advisor, Danny Boyle and Alex Garland have come in for criticism from the science community for their underrated sci-fi drama, although the film's third act is still more contentious.



## EVENT HORIZON (1997)

Much as we love Paul WS Anderson's ludicrous overblown Gothic horror in space, all of Sam Neill's exposition can't convince us that a spaceship designed to fold space time needed to look like the inside of the Lament Configuration.

## EUROPA REPORT (2013)

Although it hasn't yet had a cinema release in the UK, this upcoming sci-fi starring Sharlto Copley and Michael Nyqvist has been promoted as an entirely scientifically accurate film.



LEAST ACCURATE



# ENDER'S GAME

## VS

# THE HEADLINES

**U**NLESS YOU'VE BEEN LIVING UNDER A ROCK THAT DOESN'T HAVE WI-FI, CHANCES ARE YOU'LL BE AWARE OF THE FURORE SURROUNDING THE UPCOMING FILM adaptation of Orson Scott Card's *Ender's Game*. The author came out against gay marriage in no uncertain terms, and controversy quickly sprung up around Gavin Hood's film. A hotly anticipated movie version of a classic novel became a hotly contested talking point.

A petition to boycott *Ender's Game* was organised by the website *Geeks Out!* in July of this year, stating that "The LGBT community cannot afford to support bigotry and extremism like Orson Scott Card's... Do not let your money finance his anti-gay agenda." This was answered by a passionate press release from Lionsgate, affirming that "As proud long-time supporters of the LGBT community, champions of films ranging from *Gods And Monsters* to *The Perks Of Being A Wallflower* and a company that is proud to have recognised same-sex unions and domestic partnerships within its employee benefits policies for many years, we obviously do not agree with the personal views of Orson Scott Card and those of the National Organisation For Marriage. However, they are completely irrelevant to a discussion of *Ender's Game*. The simple fact is that neither the underlying book nor the film itself reflect these views in any way, shape or form."

As the release date for the film nears, the question becomes quite simple. Will a film based on a novel written over 30 years ago reflect the personal and political views of the author, none of which are implicit in the novel itself

IN THE COURSE OF THE LAST FEW MONTHS, ENDER'S GAME HAS GONE FROM BEING A HIGHLY ANTICIPATED ADAPTATION OF A SCIENCE FICTION CLASSIC TO ONE OF THE MOST CONTROVERSIAL STUDIO MOVIES IN YEARS. WE TALK TO THE DIRECTOR AND STARS OF ENDER'S GAME ABOUT WHY YOU SHOULD JUDGE THE FILM ON ITS OWN MERITS...

WORDS JONATHAN HATFULL  
INTERVIEWS STEVE NASH

(and, we assume, the film). An issue like this needs a spokesperson with a lot of gravitas – someone authoritative who we can trust to act according to no one's agenda but his own. It's difficult to imagine anyone more perfect for that role than Harrison Ford.

"I think none of Mr Card's statements, concerns regarding the issue of gay marriage are part of the thematics of this film," states the actor, who plays the role of Ender's mentor Colonel Graff. "He has written something that I think is something of value to us all, to consider our responsibilities. I think his views, outside of those that we deal with in this film, are not an issue for me to deal with, and so I have really no opinion on that issue. I am aware of his statements admitting the question of gay marriage is a battle that he lost, and he admits that he lost. I think we all know that we have won and that humanity has won, and it's the end of the story."

It was the novel's view of humanity that has endeared Card's novel to so many since its publication in 1985. He presented a frighteningly plausible future in which children were selected and groomed for combat from the age of seven in response to devastating wars with an alien race. As Earth fears a third and potentially final attack, Ender becomes the Battle School's most promising cadet, but as he progresses towards the rank of commander it soon becomes clear that he hasn't been told the whole truth. In classic sci-fi tradition, *Ender's Game* uses its setting to deliver a devastating commentary on the use of young soldiers and the increasing ➤



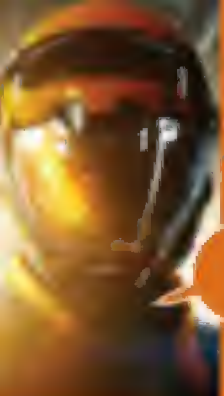
# ENDER'S GAME

Ender's Game Versus The Headlines

"WE ALL KNOW THAT WE HAVE WON THE GAY MARRIAGE DEBATE AND THAT HUMANITY HAS WON, AND IT'S THE END OF THE STORY"

HARRISON FORD





## WELCOME TO SPACE ACADEMY



As another semester begins, **Headmaster Charles Xavier** welcomes you to Space Academy. Our excellent, over-qualified staff will teach your children about responsibility and command while helping them to fulfil their potential as superheroes, defenders of Earth or hosts for alien parasites



### Hyrum Graff

#### TACTICS

Colonel Graff will encourage your child to develop their tactical and decision-making skills. We would like to reassure parents that he will not manipulate your son into leading a genocide.



### Laura Roslin

#### POLITICS

We're thrilled to welcome former president Roslin. Her experience leading humanity across the galaxy in search of Earth makes her a tremendous addition, and she's looking forward to leaving war crimes debates behind her.



### Walter Bishop

#### CHEMISTRY

One of our more eccentric professors, Dr Bishop has been welcomed back following his decision to abandon his tests with Cortexiphan. As well as being the leading scientist in his field, he created the school tuck shop.



### Ororo Munroe

#### SOCIOLOGY

A devoted teacher, Professor Munroe (who also answers to Storm) will make sure your gifted youngsters understand why everyone deserves to be treated equally and what happens to a toad when it's struck by lightning.



### Jean Rasczak

#### CITIZENSHIP

Mr Rasczak's class is popular with students, who seem eager to understand the difference between a citizen and a civilian. We have been informed that if the war escalates, Jean will show them and enlist.



### Maximilian Arturo

#### PHYSICS

An energetic new arrival, parents may hear Professor Arturo muttering about "Finding Earth Prime", but please be assured that his mind is very much on the job.



### Ian Malcolm

#### MATHEMATICS

Returning after a sabbatical, Ian is back to teach mathematics and advanced chaos theory. Although he is something of a celebrity, Dr Malcolm has requested that nobody ask him about the events on Isla Nublar.



### Joseph Dredd

#### MARKSMANSHIP

We would like to remind students that Judge Dredd is an active Judge, and as such we cannot be held responsible for any summary executions he may be compelled to commit.



### Hector Hammond

#### BIOLOGY

While Mr Hammond may seem quiet and reserved, he is a fantastic biology teacher, despite what his father says. We ask students to contact Ferris Aircraft should his eyes turn yellow.



### Tom Mason

#### HISTORY

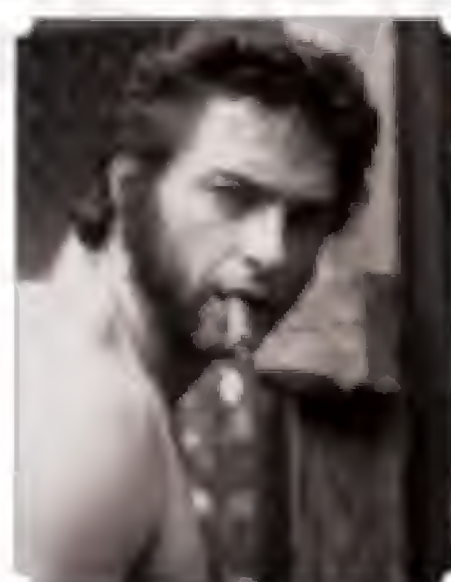
We're proud of the success of our American History department, which is down to Professor Mason. His knowledge of the American Revolutionary War is second to none, and he offers a class in reluctant leadership.



### Ian Chesterton & Barbara Wright

#### ON LEAVE

At the time of writing, neither Mr Chesterton nor Ms Wright have been seen since they went off looking for Susan Foreman's grandfather in a police box.



### Logan

#### ART

Professor Logan is our professor of... Art. When he hasn't disappeared, classes will take place in the Danger Room. We have asked Logan to stop smoking and drinking during class, but he'll do what he wants.



### Coach Joe Willis

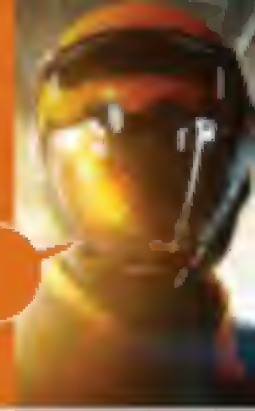
#### PHYSICAL EDUCATION

Physical fitness is a big part of the Space Academy program and no one is more serious about making students run than Coach Willis. He'll also make sure that everyone stays hydrated at all times.



# ENDER'S GAME

## Ender's Game Versus The Headlines



➤ dehumanisation of war, and it was that which has kept rumours of a film adaptation bubbling around since the mid Nineties.

"This movie I think is very prescient, and the novel was very prescient in recognising something that we now have as a reality in our lives, which is the ability to wage war at a distance, and to do the business of war somewhat emotionally disconnected from it," explains Ford. "The youngest and fittest of our culture have always been the ones who were first in line for warfare, and this asks the questions of using even younger people. In the book, Ender Wiggin starts out at seven years of age. In this case, I think wisely, they changed it to be a young person closer to matching Asa's age of 12 or 13."

**T**HE MAN WHO MADE THE CHANGES IS WRITER/DIRECTOR GAVIN HOOD. WHILE HIS WOLVERINE WAS COMPROMISED BY A MUDDLED SCRIPT AND A SURPLUS OF characters, Hood found all the inspiration he needed in the powerful central elements of the source material. "We focused on the same themes that are in the book," he explains. "Which are the themes of leadership, compassion, empathy, tolerance, self-identity – how do I define myself in a complex world? Leadership is not just about how you lead others, but also how you lead yourself and how you decide what your own moral position is in the world."

At the core of *Ender's Game* is the fact that the child who is struggling to find his own identity is doing so in an intensely adult situation. Ender must go through his crisis while guiding his soldiers through combat. He is largely cut off from his family back on Earth, and his mentors are battle-hardened veterans, not kindly teachers. "You have a protagonist who is a troubled kid in a morally complex universe," enthuses Hood. "This is not a story about good versus evil in a simplistic way, where a character is wronged and has to right the wrong and get revenge. This is a case where the character is at war with his own nature."

*Ender's Game* was long considered unfilmable because of the age of its lead character; it's a serious task for any young actor to take on and the casting was vital. Hood selected Asa Butterfield, who recently impressed in *Hugo*, Martin Scorsese's deeply lovely tribute to silent cinema. From Thirties Paris to an interstellar war zone is quite a jump, but Butterfield explains that

**"YOU KNOW YOU'RE ACTING AGAINST HAN SOLO – I'M NOT REALLY SURE THAT YOU CAN PUT THAT OUT OF YOUR MIND"**  
**ASA BUTTERFIELD**

Ender's Game stars Asa Butterfield in the lead.



Harrison Ford has been bullish in the face of criticism of the film.

the character's struggle was what intrigued him about the project. "Me and Gavin talked a lot prior to shooting about where we wanted to take it, and the constant internal struggle that Ender is facing throughout the film. His development is apparent, and it was really intriguing to me. One of the things I really enjoyed playing with Ender is how he's constantly struggling between his brother [the violent Peter] and his sister [the empathetic Valentine], he's almost got two sides to him. In this film and in the novel, Ender has his moments where he isn't a glorified hero. As with every human being, he has a darker side."

Hood assembled a formidable cast to prop up his young star, many of who can boast at least one Academy Award nomination. 16-year-old Hailee Steinfeld (*True Grit*) took the role of Ender's fellow student Petra Arkanian. Abigail Breslin (*Little Miss Sunshine*, *Zombieland*) plays Ender's big-hearted older sister Valentine, Viola Davis (*Doubt*, *Beautiful Creatures*) was cast as Graff's colleague Major Gwen Anderson, while Sir Ben Kingsley plays the vital character of legendary veteran Mazer Rackham. After working with one of film's true masters, it's difficult to imagine that Butterfield gets intimidated by anybody, but this was not the case. ➤





# BIG MOVIE

Ender's Game



## "ENDER IS A TROUBLED KID IN A MORALLY COMPLEX UNIVERSE"

GAVIN HOOD

➤ "Any actor would know that they're acting against Han Solo," remembers Butterfield. "I'm not really sure, if I'm honest, that you can put that totally out of your mind." For his part, Ford couldn't be more impressed with his fellow cast members. "The pleasure of working with [Kingsley] was a real treat," he remembered. "As was the pleasure of working with these young people who are enormously talented, dedicated and who devoted themselves to the telling of this story, and who also possess a surprising craft of understanding and skill. Surprising to me for their ages, forgive me for saying. They are enormously talented young people. I give credit to Gavin, because casting is so important in these things."

**T**HE CASTING OF FORD WAS JUST AS IMPRESSIVE. THE ROLE OF COLONEL GRAFF REQUIRES NONE OF HIS TRADEMARK WRY CHARM AND ALL OF HIS STERN authority. Graff operates in a moral grey zone, which drew the veteran star. "He is not so much Ender's mentor as he is Ender's manipulator," he explains. "Graff's a very complex character that's charged with an awesome responsibility. Ender doesn't really face so much the issues of morality until the end of the film, when he knows what's



Hopefully the themes present in the book haven't been diluted.



With its strong supporting cast, *Ender's Game* has a lot going for it.



happened to him, but Graff is aware of his moral responsibilities all throughout his part of the story."

"The character that I play is responsible for manipulating young people to service some perceived need of humanity as a whole, and no matter how you try to wrestle with the questions of warfare and the military, the more you realise how complex these issues are and how much attention they deserve. It's really important for us to visit these questions not only in the daily news, but in our emotional and civic lives."

Inevitably, the filmmaking process has required elements of the book to be altered. *Star Trek* writers and regular JJ Abrams collaborators Roberto Orci and Robert Kurtzman took a run at adapting *Ender's Game* back in 2011, and have stayed on as creative producers for Hood's version. Orci explains that although it is a faithful adaptation, the film needs to be its own, separate entity. "You want to do what's true to the book, but you also have to understand that you're making a movie out of it. You want to take what you love about the book and not betray it and not betray the fans, but also show the people who don't know the



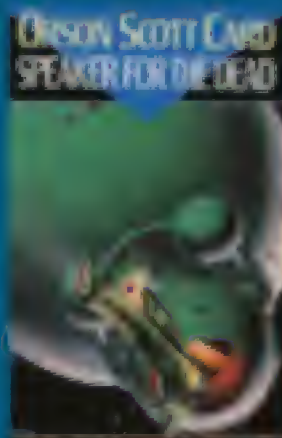
# THE ENDER IS THE BEGINNING

Understanding Orson Scott Card's SF saga



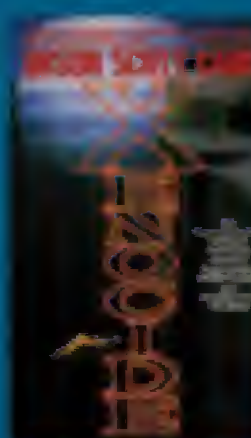
## ENDER'S GAME (1985)

The saga begins with Card's story of Ender's recruitment and journey through Battle School, winning the author multiple awards, including the Hugo and the Nebula.



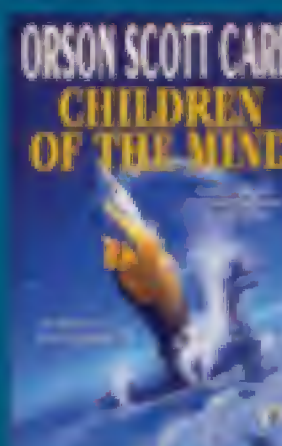
## SPEAKER FOR THE DEAD (1986)

Set 3,000 years after *Ender's Game*, although Ender is only 35, Earth begins a cautious relationship with another alien species (the piggies) and Ender must prevent another war.



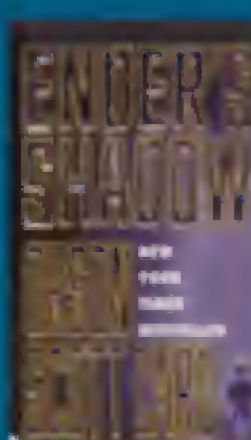
## XENOCIDE (1991)

Carrying on from *Speaker For The Dead*, this novel finds Ender's new life on Lusitania threatened by an attack from Earth determined to commit the titular xenocide.



## CHILDREN OF THE MIND (1996)

The conclusion to Ender's story has computer intelligence Jane struggling to transfer her soul to a human vessel in order to survive, while Ender faces his own death.



## ENDER'S SHADOW (1999)

The first spin-off from *Ender's Game* focuses on Bean, a minor character in the first novel, and his journey through Battle School. It went on to spawn four sequels.



## A WAR OF GIFTS: AN ENDER STORY (2007)

This Christmas-set novella takes place during the events of *Ender's Game* and is told from the perspective of Zeck, a recruit in Ender's squad.



## ENDER IN EXILE (2008)

Card returned to the character once again with this novel set before *Speaker Of The Dead*, as Ender struggles with responsibility and the knowledge of what he has done.



## EARTH UNAWARE (2012)

Last year Card began a prequel trilogy to *Ender's Game*, telling the story of the first Formic War. It was followed by *Earth Afire*, published in June this year.



In response to one of the book's more controversial elements, the children are slightly older.

book and who aren't fans of the book why you loved it. You cannot take a love of the book for granted. An audience is going to see this hopefully based on its own merits and not because of what happened before. That's the line you have to walk."

"We had to make a choice with this movie about what was going to stay and what we were going to let go," elaborates Hood. "The main decision that we made was that we would stick with Ender Wiggin, never do a scene without him – the only scenes without him are a couple of Graff and Anderson where they talk [about] him – so the audience is truly on Ender's journey, in order to bond you visually and cinematically with this lead character and identify with him."

**O**NE ASPECT OF THE NOVEL WHICH WOULD PROVE TRICKIEST TO ADAPT FOR THE SCREEN WAS THE VIOLENCE. ENDER DOESN'T HAVE AN EASY RIDE UP THE LADDER IN THE

novel, forced into physical confrontations with his ambitious rivals at the battle school. The problem for Hood was retaining the impact of these sequences while making sure the film was still family friendly. "We're walking a very fine line in a PG-13 world," he acknowledges. "You can't have an R movie where half the people who love the book can't see the movie, and yet you also don't want to soften it up. I am very happy that the beating he gives to Stilson is still there, but I don't want to put parents off taking their kids to see the movie. We never wanted to indulge the violence for the sake of violence. We wanted the violence to happen, for you to feel the shock of it in a real way, but more importantly for you to deal with the aftermath of the violence.



It's the impact on Ender of his own actions that's important."

The reality of the violence and the situation Ender finds himself in was helped by Hood's decision to use practical sets. "Wherever possible, we made sets where the actors could move in, and be in a space that felt as real as possible, because you do need a lot of effects in a movie like this," reveals Hood. "But to have tangible, traditional, beautifully built sets, it really helps the actors feel as though they're in a real environment."

It wasn't just the sets that need to convince, however, and the young actors were put through their paces. "There was a lot of physical training, which was a lot of fun," remembers Steinfeld. "We went to Space Camp, we learned how to march, we learned how to salute, and we learned different cadences. From day one, it was such a great experience."

There's a chance that the experience could continue. Fans of the novels will tell you that Orson Scott Card extended the Ender series for several more novels. All the hubbub around the author's views might be attracting the wrong kind of attention, but it is still attention. Hood reveals that he has a plan to continue the story, even if it is only a tentative one. "Until the studio gives us a cheque, we can't tell you that we are making the sequel," he admits. "I have thoughts for the sequel, sure, but we have to be cautious. We need the approval of the studio. We're not counting any chickens. I think this property is one that people have wanted to make for a long time, so everybody is in shock that we have finally made it."

*Ender's Game* is released 25 October.









# IS ATLANTIS THE NEW MERLIN?

WORDS JONATHAN HATFULL

**SCIFINOW VISITS THE SET OF ATLANTIS, THE NEW SHOW FROM THE CREATORS OF MERLIN AND MISFITS, TO TALK EPIC SETS, PUTTING A SPIN ON OLD MYTHS AND THE PERILS OF FAKE TAN...**

**V**ERY LITTLE IS KNOWN ABOUT ATLANTIS WHEN SCIFINOW CLAMBERS ONTO THE 8:15 FROM PADDINGTON. WE KNOW IT'S THE BBC'S MERLIN REPLACEMENT, WE know that it's from the mind of *Misfits*' head honcho Howard Overman and *Merlin*'s creators Johnny Capps and Julian Murphy, and we know that much of the filming takes place in Morocco. There was no passport required for our set visit, however, as we headed to the production headquarters in Chepstow, and were delighted to see that the crew had brought the sun back with them.

Many of the plot details of *Atlantis* remain under wraps, but we know that Jason (Jack Donnelly) is an outsider who arrives in Atlantis and quickly falls in with Hercules (Mark Addy) and Pythagoras (Robert Emms), forming what Capps refers to as "the Greek A-Team." Before you go off to double-check the logistics of Jason, Pythagoras and Hercules being housemates and going on adventures, the producers want to make it clear that accuracy isn't their primary concern. "We've played very fast and loose with Greek mythology," reveals Capps.

Although Chepstow isn't big on rolling deserts or Bronze Age architecture, it quickly becomes clear why the veteran producers have chosen to shoot here. A cavernous former cold store facility has been reappropriated for the production, giving them "170-something thousand square feet"

to bring Atlantis to life. Murphy and Capps took a break from filming to show us around a space you could stage an Evel Knievel stunt in. "It was important for us on this show to give a sense of scale all the time," Capps explains. "The simplest lesson we've learned over the years is that big is everything," agrees Murphy. "Scale is everything."

As we're shepherded around, taking in taverns, caves, streets and palace interiors, that scale is very much in evidence. While there's a healthy amount of green wallpaper around to be rendered later, the size and ambition of this endeavour is there to be seen. "Our feeling is that the audience increasingly wants cinema, they want an escape in their TV, and the job is for us to deliver that on telly time and on telly money," Murphy tells us. "We think of them as Hollywood PG films. We aspire to make *Indiana Jones*; that would be the perfect thing. I hope when you open this doorway you will go to a city of a world you've never seen before. That's our challenge."

The challenge was further compounded by the fact that there's not really anywhere in the UK that can convincingly double for Ancient Greece. "With *Merlin* we had something," explains Murphy. "We had forests and woods, and the castle was pretty substantial. With *Atlantis* we had pretty much nothing, so we had to create it entirely, and that's tough."

"With *Merlin* if you put somebody in a knight's costume and put them in a medieval setting you kind of buy that world straight away," adds Capps. "But to get an audience to buy into the fantasy world of *Atlantis*, where we don't really have that many visual references and you're playing around with it, it was important to us to create a world the audience could relate to."

The extent to which green screen will be combined with the practical sets represents a growing level of confidence from the team and a realisation that this presented a very different challenge from their previous show. "Through our experience on *Merlin* we got more and more confident about doing green-screen sets and bringing our CGI in house," enthuses Capps, "which has allowed us to be far more confident in the visual realisation of this show. At the start of *Merlin* we would never have been this ambitious."

"It's been a good change," adds Murphy. "We use some physical, and we have big sets in Morocco, but there's more green screen in this than most British TV shows."

The green screen also presents a challenge for the actors. Jemima Rooper, who plays Medusa 'pre-snakehead' and with a romantic interest in Hercules, tells us, "I've only had to do it once. It was on my second day of filming, and it made me giggle quite a lot because it was our big Scottish director, who has a massive mane of hair and huge beard, going 'Pretend I'm the monkey!'"

While Rooper might have only had one day at the green-screen face, facing what will become satyrs is all part of a day's work for our trio. Pythagoras and Hercules are living together when Jason arrives, and the son of Zeus will be looking slightly different. "He's not the Hercules that you think of when you think of Hercules," Addy tells us. "He's slightly past his prime, enjoys the wine a >>>





## SET VISIT

Atlantis

# ATLANTIS VS MERLIN

How the family-friendly legends compare

### JASON IS MERLIN

Our hero with a secret. Jason's origins are being kept under wraps for now, as is how he got to Atlantis. What we know for sure is that he's an outsider with a strict moral code.



### HERCULES AND PYTHAGORAS ARE THE KNIGHTS

They complete the leading trio, offering moral support, muscle and comic relief. The producers have emphasised humour, and we bet the bulk of it will come from these two.



### MEDUSA IS MORGANA

Like Morgana, Medusa wasn't born bad. We know that she'll be mucking in with the heroes and that she falls for Hercules, but we all know where Medusa ends up...



### ARIADNE IS GWEN

The princess is Jason's love interest and the moral compass of the show. However, actress Aiysha Hart tells us that she will be getting out of the palace and getting involved.

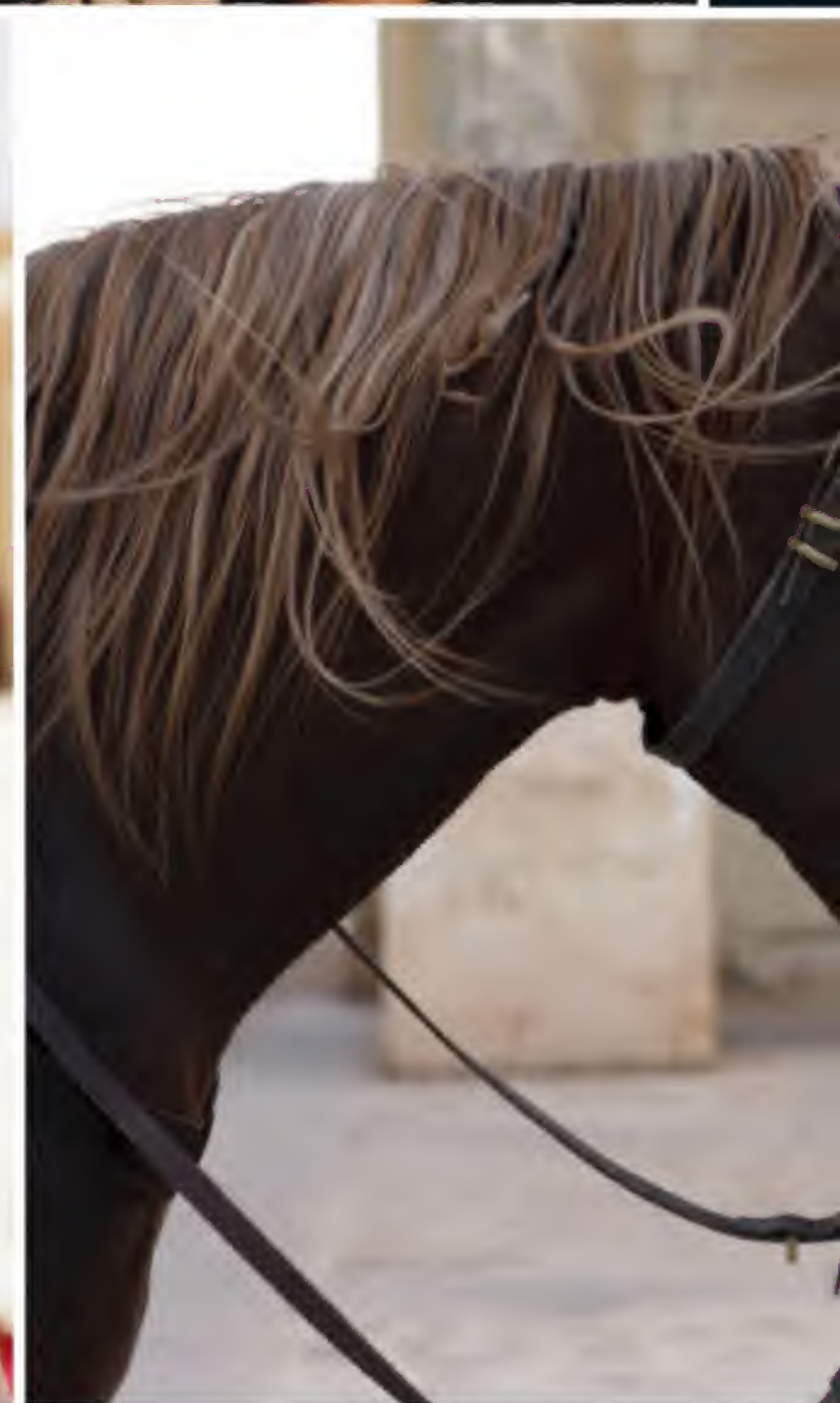


### PASIPHAË IS UTHUR

Ariadne's wicked step-mother is played by veteran actress Sarah Parish, and she is the cause of much of her ward's heartache. Expect lashings of heartless cruelty.



Newcomer Jack Donnelly stars as Jason.







## SNAKE CHARMER

Jemima Rooper on the “tomboy” Medusa

**This is Medusa before her serpentine incident?**

Yes, it's pre-snakehead! I think there's a whole journey to go on. She's lovely, she's just really nice, and she's kind of enough of a tomboy, but still sort of feminine, sweet, warm and loving, so you feel the impending doom of her fate approaching.

**How are you with snakes?**

I'm alright, better than spiders! I don't think I'm going to get snakes... I've been playing the whole thing with a lisp, I'm doing dirt and scales down my arms. [laughs] There are little clues, little things.

**How have you found working with the three guys?**

The three of them, they're in Monday morning 'til night every day together, they work like dogs and they are incredible together, and Mark's kind of the Poppa Bear of that. Most of the time the problem is trying not to laugh during the takes. On Monday we were filming a scene, and he was doing these ad-libs very earnestly and professionally, and I just started laughing and I was just hiding in his armpit! Most of the time we're all corpsing like mad – very, very unprofessional, but great fun. Really fun for us, but not for the crew!



Aiysha Hart plays Ariadne, the principle love interest for Jason.

## ATLANTIS

Is Atlantis The New Merlin?



⇒ bit too much and the stories of his glory are exaggerated, and whether or not they're quite as glorious as he'd have you believe is open to debate. He's his own spin doctor."

"Pythagoras is like the polar opposite of Hercules," adds Emms. "He's the tidy, obsessive one, his studies are everywhere. So Jason kind of fills that third place that is missing in the house. That's where the bromance begins."

Far from the noble quests of history, Hercules' endeavours are now motivated by a more mercenary attitude. "Hercules owes everybody money," Addy laughs. "He's constantly looking for new ways to raise revenue. 'Yes! We can do that!' 'Really?' 'Yes, really! I need the money!'"

However, Jason's motivations are much more pure, as Donnelly explains. "Jason is the nicest guy. He's got a very strong moral compass and he's always trying to do the right thing. I said to Mark and Rob the other day 'We're like Simba,

Timon and Pumba!' and they didn't like that at all!" *Atlantis* is Donnelly's first lead role, and he's happy to admit that he was extremely nervous when the cameras started rolling. "I was very nervous, I was sure I was going to get fired. I was trying to figure out the point when it would become too expensive to reshoot rather than recast, and at that point I knew I was safe!"

However, one downside of being cast in *Atlantis* was that Donnelly would have to look like someone who had spent their entire life in the sun, and we feel compelled to tell him that he's looking appropriately bronzed. "This is not my natural colour!" he laughs. "I got sprayed last night, so I'm very orange right now. I get sprayed once a week, and once we... exfoliate it all off we get sprayed again. When we were in Morocco they had a pool and the chlorine would take most of the tan off. So I begged, 'Please can I try and get a real tan so I can swim!'"

SciFiNow witnesses Mark Addy taking advantage of the Welsh sunshine to get a base during the lunch break, but he hasn't been spared the spray tan either. "Poor Jack and Mark have to go in on Mondays at the end of each day to get spray tanned," laughs Emms. "They can't go swimming, they can't shower..." "You can shower!" interjects Addy. "You can't dry yourself! You can moisturise!"

Tanning issues aside, the cast are impressed by the scale of the production. "In terms of the scale of it it's the closest thing [to *Game Of Thrones*]," Addy tells us. "This is like nothing I've ever seen, some of the sets that we've been working on change daily.

They'll redress one to make it another part of the palace, I've never seen anything like it. It's massive, and it allows them to give you something on a much bigger scale."

"I've been on other things where they have green-screen effects and they have no clue of what they're doing and what they want," remembers Rooper. "Whereas these guys, they've worked it out. There's so much... and that feels amazing because we're not having to imagine any of that. A lot of jobs you just walk on and you've got green walls, green ceiling, green floor and that's it. We're given everything we have to make it authentic and believable."

With this summer's *Percy Jackson: Sea Of Monsters* and two Hercules films on the way, Capps tells us *Atlantis* can set itself

apart from the pack. "It's perfect family Saturday night entertainment. It's a very robust format, so we'll have one episode which is quite a dark storyline, then there'll be another that is essentially *Three Men And A Baby*. We have lots of fun, and each episode can be

tonally different. You've got action, you've got a strong emotional adventure and everyone has a good laugh."

*Atlantis* might be on at the same time as *Merlin* was, but Capps and Murphy are keen to emphasise that this is a different proposition. "I don't think it will necessarily be the same audience," Capps tells us. "It would be great if *Merlin* fans love the show, but I hope we bring in another generation of people as well. It's the tone of Season Five of *Merlin* rather than Season One. If you look back at Season One it's pitched quite young, while with this we're picking up tonally where *Merlin* left off, so there's darkness to it as well as lots of humour and fun."

"The humour that is in there, that's the thing that sets it apart," agrees Rooper. "Like casting Mark as Hercules and turning those expectations on their head a bit. The way they've done it is just really charming, sweet and funny, and just playing with the audiences' idea of what things will be like, it gives it a lovely flavour and warmth that I think can sometimes lack in fantasy drama. They often kind of take their world very very seriously, and we do with *Atlantis*, but there's always a fun element to it which I hope will be really enjoyable."

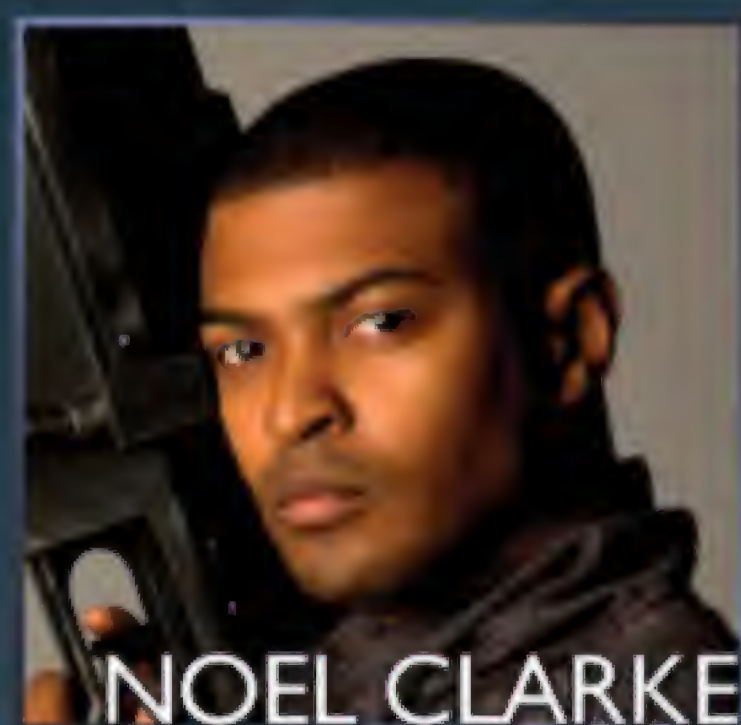
"At the end of the day, *Merlin* worked because we believed in it and we were passionate about it," concludes Capps. "And the same with *Atlantis*; we really believe in the show, and we've worked really hard to make it the best it can possibly be." ✎

*Atlantis* starts on BBC One in October.

**"IT'S THE TONE OF SEASON FIVE OF MERLIN RATHER THAN THE TONE OF SEASON ONE OF MERLIN"**

JOHNNY CAPPS





**NOEL CLARKE**  
DR WHO, STAR TREK

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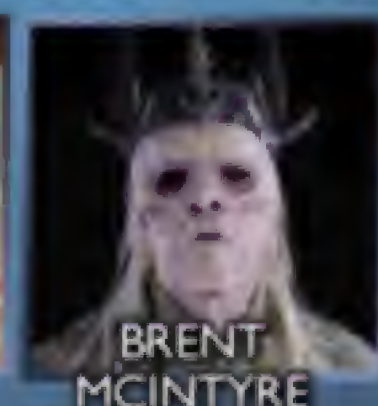
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# SciFiNow Reviews

Our thoughts on the pick  
of the entertainment  
releases out this month

★★★★ Outstanding ★★★★★ Thoroughly entertaining ★★★ Good but somewhat lacking ★★ Fair at best ★ Avoid as you should *Pluto Nash*

## RIDDICK: RULE THE DARK 68

"FOR THE MOST PART  
AN ENTERTAINING  
GENRE MOVIE THAT  
HITS A LOT OF THE  
RIGHT NOTES"

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**T** **TRIVIA** RIPD IS RYAN REYNOLDS' FOURTH COMIC-BOOK MOVIE, AFTER *BLADE*, *TRINITY*, *X-MEN ORIGINS*, *WOLVERINE* AND *GREEN LANTERN*.

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## FILM INFO

### Released

Out now

### Certificate

15

### Director

David Twohy

### Screenwriters

David Twohy, Oliver Butcher, Stephen Cornwell

### Cast

Vin Diesel, Katee Sackhoff, Dave Bautista, Matt Nable

### Distributor

Universal Pictures

### Running Time

118 mins



## FIVE BEST SCIENCE FICTION BOUNTY HUNTERS

### DECKARD (BLADE RUNNER)

1 When the LAPD needs to put a stop to five rogue replicants, he's the only man (heh) who can help. He's got that *Blade Runner* magic.

### THE OPERATIVE (SERENITY)

2 The Operative is all about calm and honour – until his hunt for River Tam introduces him to Malcolm Reynolds.

### BOBA FETT (STAR WARS)

3 Arguably the most iconic bounty hunter in science fiction history, Boba Fett will always be remembered for being merciless and bad-ass, although he did fall in the Sarlacc pit.

### SPIKE SPIEGEL (COWBOY BEBOP)

4 A former gang member who took up the bounty-hunting profession, Spike is one of the best characters in anime history.

### JOE (LOOPER)

5 All Joe has to do is show up at the appointed time and place and shoot whoever is sent back until his future self appears.



# RIDDICK: RULE THE DARK

## Back from the dead

**There's a moment** early on in *Riddick: Rule The Dark* in which the titular bad-ass informs us via voiceover that he's setting the clock back to zero. Well, not quite. While Vin Diesel and director David Twohy mostly make good on their promise that *Riddick* would be a return to the efficient, bare-bones style of *Pitch Black* after the chunky, po-faced world-building of *The Chronicles Of Riddick*, the filmmakers can't let go of their mythology.

*Riddick* opens with our antihero fighting the hostile elements of the world he's been dumped on by the double-crossing Necromongers (blink and you'll miss Karl Urban). Just as Riddick has regained his health and deadliness and found a dog-like companion, two sets of bounty hunters arrive to claim his head. But he's not the only thing they should be worried about.

Once the film's plot finally kicks in at around the half-hour mark, *Riddick* resembles *Pitch Black* in all the right ways. But while Diesel and Twohy's passion for the character made an unlikely third film a reality, it's also what gets in the way of it fulfilling its potential. Not content with making an entertaining sci-fi/horror, the duo seem determined to stitch this film into the same tapestry that spun way out of control with *Chronicles* to the extent that *Riddick* requires you to remember what happened to Cole Hauser's character in *Pitch Black*.

Twohy's great at writing down and dirty, and the hard-boiled mercs and bounty hunters are

a fitting example of this; larger than life figures who are only just starting to wear out their welcome when they're messily dispatched. So every time the script pulls the focus away from these new characters and back towards references to Furyans or William Johns' lack of backbone, it's jarring and shows an unwillingness to fully open up the film to anyone beyond the unwavering faithful. Why else would Matt Nable's vengeful Boss Johns have so much to do when the overlong running time would be better spent developing Katee Sackhoff's far more entertaining Dahl ("I don't fuck guys. I fuck 'em up, if I need to.") or at least giving her an action sequence.

Still, *Riddick* can't be written off. Diesel wears the role like a pair of well-fitting goggles, and obviously has a ball playing it. Although the first act drags, it is good fun watching him train a comedy space dog and tangle with pond-dwelling beasties that look like something out of *Deep Rising*. As mentioned, the middle third kicks into gear by turning into a tightly scripted, tense and funny nail-biter. With the mercs quickly realising they've bitten off more than they can chew, Twohy's on his home turf and creates excellent set pieces that lead to well-staged fatalities.

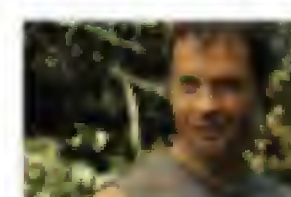
*Riddick*'s problems resurface towards the closing 20 minutes. Sackhoff's sterling

work repeatedly beating the crap out of a sleazy Jordi Mollà leads precisely nowhere as she's left out of all the action sequences. Instead, the character is subjected to a misogynistic and homophobic moment that's so out of the blue and misjudged it's difficult to understand why no one noticed it (we assume it was supposed to fit in with the tone). While we're reeling from that, the ending struggles to deliver on the tension established during the previous hour.

For the most part, *Riddick* is an entertaining genre movie that hits a lot of the right notes. It's funny, gory (both Diesel and Twohy clearly relish being freed from PG-13 restrictions) and tense, and Diesel and Sackhoff are on great form. But in refusing to let go of their grand designs for the franchise and stretching a lean story to a flabby two hours, the filmmakers hobble their passion project. *Riddick* earns that third star, but only just. Oh, and sidelining Sackhoff is unforgivable. Someone get that woman her own franchise.

**Jonathan Hatfull**  
**VERDICT** ★★★

## OR STAY IN AND WATCH...



**A Perfect Getaway**  
Twohy's tricky thriller has honeymooning Milla Jovovich and Steve Zahn wondering if Timothy Olyphant's a serial killer





## RIPD Sometimes dead is better

**Details** 12A // 96mins // Out now **Director** Robert Schwentke **Screenwriters** Phil Hays, Matt Manfredi **Cast** Jeff Bridges, Ryan Reynolds, Mary-Louise Parker, Kevin Bacon **Distributor** Universal



**RIPD sounds great:** a *Men In Black*-style supernatural action comedy with a *True Grit*-drawlin' Jeff Bridges. So why has it been released

with barely a whisper?

Nick Walker (Reynolds) is a Boston cop who rethinks his decision to steal a drug lord's gold pieces, which leads to his dirty partner Bobby Hayes (Kevin Bacon) shooting him dead. He's offered a job with the Rest In Peace Department tracking down 'Dead-os', who have escaped the light at the end of the tunnel, with Wild West lawman Roy (Bridges).

*RIPD* is a mess. The plot has been trimmed down to the point where perfunctory is too kind a term. Winston had more questions for the Ghostbusters than Nick does for his boss Proctor (Mary-Louise Parker). Crucially, the film just isn't funny, with a puzzling lack of repartee (but not chemistry) between Bridges and Reynolds. They're barely given the chance to work on their buddy cop back-and-forth. The CGI is,

despite the film's \$130 million budget, stupendously bad, as the Dead-os look like poorly rendered videogame monsters. Given the cast, it's stunning how devoid of personality *RIPD* is. It's simply soulless.

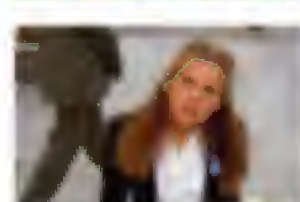
Reynolds is lumbered with a cardboard lead character whose only traits are missing his wife and frustration with his partner, while Parker works very hard to invest Proctor with enough interesting quirks to make her one of the most enjoyable parts of the film, but Bacon is essentially required to sneer on command.

Luckily, Bridges swaggers through the film with a level of enthusiasm, wit and commitment that rescues *RIPD* from one-star ignominy. Whether it's complaining about how coyotes desecrated his corpse, railing against his superiors or throwing himself headfirst into action set pieces, it's the kind of film-rescuing performance only truly great actors can give.

*RIPD* is a misjudged mishmash of *Ghostbusters*, *Men In Black* and *Dead Like Me* that squanders the seeds of a good film and an excellent cast.

**Jonathan Hatfull**  
**FILM** ★★☆☆

### OR STAY IN AND WATCH...



**Dead Like Me**  
Bryan Fuller's TV show starred Ellen Muth as a dead girl who gets a job as a Grim Reaper.



## THE MORTAL INSTRUMENTS: CITY OF BONES Here come the kids in black

**Details** 12 // 130mins // Out now **Director** Harald Zwart **Screenwriter** Jessica Postigo **Cast** Lily Collins, Jamie Campbell Bower, Robert Sheehan, Lena Headey, Jonathan Rhys Meyers **Distributor** Sony/Screen Gems



**Being based on a** bestselling novel and with many on the hunt for the next *Hunger Games*, the pressure was on for

*The Mortal Instruments: City Of Bones*. Unfortunately, it's not up to the standards of the adaptation of Suzanne Collins' novel, but there are enough positives.

The supernatural creatures are creepier than anticipated, given the rating and considering it's director Harald Zwart (*The Karate Kid*)'s first fantasy gig. With a back catalogue comprised heavily of kids' movies, his demons, vamps and werewolves are surprisingly well-constructed, fitting convincingly into urban Manhattan.

The action is gripping enough to, momentarily, remove you from the inevitable love triangle conventional in young adult adaptations. Thought the *Twilight* teens had it hard? Imagine finding out your potential love might be your sibling after sharing a passionate kiss.

Get past the clichéd romance scenes and awful "You know I told you I'd never seen an angel?" chat-up line, and the leads are rather good, notably Jamie Campbell Bower (*Harry Potter*, *Twilight*)'s Jace, whose

one-liners fit flawlessly with his otherwise brooding persona.

Robert Sheehan's Simon, too, is amusing, though not as hilarious as Nathan in *Misfits*. Lily Collins also deserves praise for her tough but not faultless Clary, who's set on finding her mum without constantly focusing on the lads. The 'kids' certainly steal the show, with Lena Headey, Jared Harris and Jonathan Rhys Meyers given comparatively less screen time.

One thing that stands out is the bizarre wardrobe, with Clary questioning why she needs to dress like a lady of night to get into a party, although when the host emerges trouser-less she seems overdressed by comparison. The goth look can be OTT, but sci-fi favours a studded, leather-clad wardrobe, right?

There's room for improvement, but it's good enough. You might not pre-book for part two, but you'll probably rent the DVD.

**Rowena Heal**  
**FILM** ★★★★★

### OR STAY IN AND WATCH...



**I Am Number Four**  
A group of teens are hunted not by other kids, but by the alien Mogadorians, for their magical abilities.



## FEST INFO

### When

22-26 August

### Where

Empire Cinema, Leicester Square, London

## TICKETS

### Details

Full festival pass: £170

Thursday pass: £29

Friday/Saturday/Sunday pass: £56

Monday pass: £47

Single film: £12

### Website

www.frightfest.co.uk

## FILMS

The Dead 2: India // Curse Of Chucky // You're Next // The Dyatlov Pass Incident // For Elisa // The American Scream // Dementamania // Hansel & Gretel: The 420 Witch // Sadik 2 // Hatchet III // Hunter // V/H/S/2 // Snap // 100 Bloody Acres // The Hypnotist // Daylight // Willow Creek // Frankenstein's Army // Paranormal Diaries: Clophill // No One Lives // Rewind This! // The Desert // Cheap Thrills // Painless, Outpost: Rise Of Spetsnaz, In Fear, Dark Tourist, The Conspiracy, Antisocial, The Last Days // Wither // Dark Touch // The Banshee Chapter // Cannon Fodder // Odd Thomas // We Are What We Are // Big Bad Wolves



# FILM4 FRIGHTFEST 2013

Every August, legions of horror fans descend on Leicester Square's Empire Cinema for five days of horror: FrightFest. This year promised an exciting mixture of arthouse and grindhouse, zombies and killer dolls, home invaders and domestic cannibals



**Things got off** to a slow start with the Ford brothers' *The Dead 2: India* ★★☆☆, in which our hero has to race across the country to rescue his pregnant girlfriend from the hordes of the undead and her disapproving father. The leisurely pace and bad dialogue made it one of most dull films of the festival, despite the stunning locations and some effective set pieces.

So it was a great relief that *Curse Of Chucky* ★★★★★ turned out to be so much fun. With everyone in the Empire main screen wearing Chucky masks, writer/director Don Mancini and star Fiona Dourif ("Hi, Dad... everywhere...") introduced the film, which proved to be a tremendously entertaining horror comedy. It's well-shot, has exactly the right mixture of jump-scares and laughs, and ties in seamlessly to the central mythology. There's really no excuse for a film coming so late in the series' cycle to be this much fun, but we're thrilled that it is, and the crowd was too.

Speaking of fun, we've already gone on about Adam Wingard's home invasion horror *You're Next* ★★★★★ at great length, but it's an extremely entertaining, well-acted comic horror that is witty and

brutal in equal measure, and we can't recommend it highly enough.

**Day Two** started with Renny Harlin's glossy found-footage horror *The Dyatlov Pass Incident* ★★☆☆, which started well but lost its way, and promising but predictable Spanish thriller *For Elisa* ★★☆☆, which has a student turned into a living doll by the insane young woman she was hired to babysit. Much better was Michael Stephenson's endearing documentary *The American Scream* ★★★★★, about three families who turn their homes into haunted houses every Halloween. It's available on Netflix, and we'd recommend you give this big-hearted

film a look.

Kit Ryan's Brit psycho horror *Dementamania* ★☆☆☆ is a stylish smorgasbord of movie references that forgets to have any ideas of its own, while comedy *Hansel & Gretel: The 420 Witch* ★★☆☆ made up for not being especially funny with a wonderfully hammy performance from Lara Flynn Boyle as the titular stoner witch. Robin Entreinger's surprisingly effective low-budget horror comedy *Sadik 2* ★★★★★ was more rewarding and shows potential for the writer/director. Adam Green's slasher franchise continues without him at the helm for *Hatchet III* ★★☆☆, but it picks up exactly where it left off, as Danielle



## A HISTORY OF HORROR

A short biography of the Film4 FrightFest



2000

The first festival was held at the Prince Charles Cinema with 15 films and two documentaries, and a tradition was born...

- **Best films:** Audition, Pitch Black
- **Hidden gem:** Freeway II: Confessions Of A Trickbaby
- **Best forgotten:** The Phantom Of The Opera (Dario Argento)





Juan Carlos Medina's *Painless*: one for del Toro fans.



Ryuhei Kitamura's *No One Lives* was a notable crowd-pleaser.



The SciFiNow five star-rated *You're Next* stands up to scrutiny upon a second viewing.

Harris' exhausted heroine bisects Victor Crowley before discovering that he can't be killed by conventional bisection. It has its moments, but this is the weakest of the trilogy that suffers from overfamiliarity and flagging energy.

Vincenzo Natali's ghost story *Haunter* ★★★ started well, with Lisa (Abigail Breslin) forced to live out the same day over and over again with her family, who are unaware that they're dead. *Haunter* has some lovely ideas and it's beautifully photographed, but it's too slight to make a strong impression. *V/H/S/2* ★★★ is less insidiously creepy but more consistent than its predecessor, aiming for crowd-pleasing fun and hitting its mark. With spirit-channelling bionic eyes, zombie cyclists, cult compounds and alien abductions, it's energetic, inventive fun, if not particularly scary. The best of the bunch is Gareth Evans and Timo Tjahjanto's 'Safe Haven', which builds from a creepy start to an insane finale, and Evans was on hand to present a clip from *The Raid 2* to rapturous

applause. Two words: Hammer Girl.

Jim, a painfully shy young dubstep musician, feels his psyche start to break in *Snap* ★★★, a grim, mostly-effective psychodrama that stays just the right side of predictable, while the amiable Australian horror comedy *100 Bloody Acres* ★★★ finished the day on a high with a combination of laughs, heart and fertiliser that made it one of the most enjoyable films of the festival.

**Day Three** began with Lasse Hallstrom's competent but uninspired adaptation of Lars Kepler's Nordic noir *The Hypnotist* ★★★. A strong opening and finale aside, the two-hour running time moves along at a snail's pace, with whodunnit and why being glaringly obvious fairly early on. Found-footage horror *Daylight* ★★ suffers from poor acting and a muddled plot, but the story of social workers looking into the potential abuse of a young girl packs some genuine surprises.

Meanwhile, Bobcat Goldthwait's *Willow*

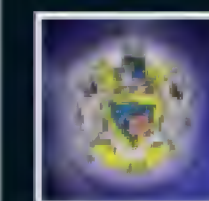
*Creek* ★★★★★ sees a filmmaking couple head to the titular area of the Pacific Northwest to see if they can find Bigfoot, where they encounter a combination of local experts and people telling them to go home. Scary, well-acted and gripping, *Willow Creek* is a tremendous example of how effective the found-footage technique can be when used well, and makes our 'Best of the Fest' list. *Frankenstein's Army* ★★'s found footage comes from the Red Army heading into Germany, who find an underground Nazi lab full of abominations that are half-man, half-machine. It takes too long to get going, but there's a sly sense of humour and the creatures are fantastic.

*Paranormal Diaries: Clophill* ★ is an extremely dull found-footage ghost story that attempts to conjure subdued chills, but can't find a way to set itself apart from similar films, and is best left alone.

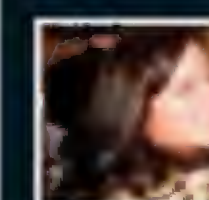
By contrast, Ryuhei Kitamura's *No One Lives* ★★★ is a blood-soaked crowd-pleaser, with Luke Evans as a nameless

## YOUR THOUGHTS

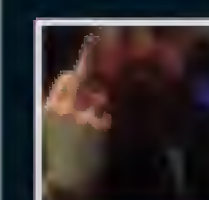
We asked you @SciFiNow what your favourite moments were



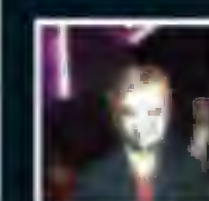
"Highlight was the variety of films on show. Horror is a wide genre and the festival embraced that."  
@AndyGibson1982



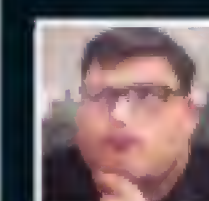
"Biggest surprise was @StalledMovie – didn't expect a zombie/toilet film to make me tear up! FAB!"  
@HumSoph



"Meeting Don Mancini, blanking when thinking of questions and instead blurting out 'Holy shit!'"  
@SupermanXIII



"The *Raid 2* clip. *Big Bad Wolves*, *The Borderlands*, *Cheap Thrills*, painless and *The Body* short film."  
@dicanio72



"The *Dark Tourist*, *Stalled*, *Big Bad Wolves*, *Cheap Thrills*, and *Hammer Girl* from *The Raid 2*!"  
@marvelguy



"The *Raid 2* clip was my highlight, but *Snap* and *Dark Tourist* were the biggest surprises."  
@KramYessev



"Top 6: *Dark Touch*, *We Are What We Are*, *Big Bad Wolves*, *Cheap Thrills*, *Dark Tourist* and *The Dead 2*."  
@BeckiHawkes



2001

*Jeepers Creepers* and the Wayans brothers are the mainstream front of a fantastic mix of genre cinema.

- **Best films:** *Ginger Snaps*, *The Devil's Backbone*, *Brotherhood Of The Wolf*, *Battle Royale*
- **Hidden gem:** *The Bunker*
- **Best forgotten:** *Scary Movie 2*



2002

Christopher Nolan introduces *Insomnia*, and psychological horror seemed to be the order of the day.

- **Best films:** *Frailty*, *Donnie Darko*, *The Happiness Of The Katakuris*
- **Hidden gem:** *My Little Eye*
- **Best forgotten:** *Swimfan*, *Halloween: Resurrection*



2003

Rob Zombie and Sheri Moon were in the house, while Eli Roth had a video intro for *Cabin Fever*...and the *Splat*

- **Best films:** *Cabin Fever*, *Gozu*, *Beyond Re-Animator*
- **Hidden gem:** *Cypher*
- **Best forgotten:** *House Of 1,000 Corpses*



2004

Park Chan-Wook and Alexandre Aja front the new wave of fantastic international horror, while del Toro and cast

- **Best films:** *Switchblade Romance*, *Oldboy*, *Hellboy*, *Calvaire*
- **Hidden gem:** *Monster Man*
- **Best forgotten:** *The Card Player*





The audience donned Chucky masks for the well-received *Curse Of Chucky*.



V/H/S/2 contained more bite-sized slices of horror badness.



➤ killer who takes on a family of backwoods crooks. The film delivers its best moments too early, but it's endearingly committed to its B-movie nature and there's plenty of gruesome fun to be had. Josh Johnson's excellent VHS documentary *Rewind This!* ★★★★★ features a tremendous range of experts (from Atom Egoyan to Lloyd Kaufman) who discuss the evolution of the technology, the explosion of independent cinema that sprung up around it and its evolution into a cult object. Nostalgic and informative, it's essential viewing for anyone interested in the subject.

Christoph Behl's Argentinian zombie drama *The Desert* ★★★★★ proved to be one of the most rewarding films at the festival this year, seeing friends Axel, Jonathan and Ana take refuge in a house, but when they bring a zombie home, the cracks in their relationships grow deeper.

The final film of the day was EL Katz' vicious dark comedy *Cheap Thrills* ★★★★★, as two broke friends fall in with a rich couple willing to pay them serious money for increasingly bizarre and dangerous dares. A sly and funny script is

## "EL KATZ'S CHEAP THRILLS PROVED TO BE A CROWD FAVOURITE"

helped by solid performances, and although it's clearly inspired by Michael Haneke's *Funny Games*, it proved to be a crowd favourite and is well worth a look.

**Day Four** started with a bang with Juan Carlos Medina's *Painless* ★★★★★; a beautifully shot and deeply affecting tale of a Spanish hospital in the Forties for children who can't feel pain, and a man in the present day desperately hunting for a bone marrow donor. With beautiful cinematography, crushing historical awareness and superb performances, it might not match the heights of Guillermo del Toro (there are a few too many broad strokes), but it's not far off. All in all, it's a haunting and excellent piece of cinema. Outpost: *Rise Of Spetsnaz* ★★ delivers exactly what you'd expect: glum Nazi zombies with one or two well-staged sequences, while British chiller *In Fear* ★★★★★ is one of our favourite horror films of the year so far. Alice Englert and Iain De Caestecker are excellent, and director Jeremy Lovering ratchets up the tension to an almost unbearable level.

Following Andy Nyman's *Quiz From Hell*, the Main Screen was host to Suri Krishnamma's moody thriller *Dark Tourist* ★★★★★. The excellent Michael Cudlitz (*Southland*) plays Jim, a misanthrope who visits serial killers' hunting grounds. It's an extremely bleak piece of filmmaking that's tough to watch at times, but it's highly effective despite a disappointing third act that starts to rely on genre tropes a little too readily. Canadian shockumentary *The Conspiracy* ★★★★★, in which two documentary filmmakers go digging into conspiracy theories and stumble across a powerful cabal that could very well destroy them, muddles along for a while, but has an impressive finale. *Antisocial* ★★★★★, meanwhile, is a routine modern communications horror in which a group of friends celebrating New Year's Eve are suddenly faced with an online virus (spread via the film's Facebook surrogate) that drives people insane. More effective is David and Alex Pastor's similarly apocalyptic *The Last Days* ★★★★★, as our two heroes try to get across Barcelona without going outside. It's bold, well-acted



2005

With more and more films and increasing demand, FrightFest moves from the Prince Charles to Odeon West

- End as George A Romero attends.
- Best films:** Wolf Creek, Land Of The Dead, A Bittersweet Life
- Hidden gem:** The Roost
- Best forgotten:** Day Of The Dead 2



2006

Guillermo del Toro chooses to show *Pan's Labyrinth* at FrightFest instead of the London Film Festival, calling it

- "The Woodstock of Gore!"
- Best films:** Pan's Labyrinth, Hatchet, The Host, Severance
- Hidden gems:** Frostbite, Sheitan
- Best forgotten:** Hood Of Horror



2007

FrightFest starts on Thursday for the first time, sponsored by Film4, while Adam Green is king of FrightFest with

- a live commentary for *Hatchet*.
- Best films:** The Orphanage, 1408, Wrong Turn 2, All The Boys Love Mandy Lane
- Hidden gem:** The Signal
- Best forgotten:** Skinwalkers



2008

It's a great year for international horror, while guests include Michael Fassbender (for *Eden Lake*) and *Let The Right*

- One In* author John Ajvide Lindqvist.
- Best films:** Martyrs, Let The Right One In, Timecrimes
- Hidden gem:** The Midnight Meat Train
- Best forgotten:** Lesbian Vampire Killers





The competition was fierce as ever, with everyone having their own favourite film.

The third instalment in the *Hatchet* franchise returned with a whimper rather than a bang.



## FIVE RULES FOR SURVIVING FRIGHTFEST

### Talk to people

**1** If you're attending, you're sharing a space with a lot of people who share your interests.

### Deodorise

**2** You're sitting in a cinema for five days straight in the middle of summer. The main screen can get a little musky come Monday.

### Ask good questions

**3** There tend to be Q&A opportunities with the filmmakers, so take the chance to ask a good question.

### Hit the discovery screens

**4** The main screen has the biggest films, but not always the best. Some great indie and international films can be seen on the discovery screens.

### Have fun

**5** As Bobcat Goldthwait said, horror fans are an adorable bunch. We're there to have a good time, so enjoy yourself.

and, although about ten minutes too long, a moving and often thrilling piece of end-of-the-world cinema that just has a little too much treacle. Swedish *Evil Dead* homage *Wither* ★★★ may not have had the most exciting premise, but this low-budget shocker is surprisingly rewarding, with great practical effects and more than enough inventive gore and jump scares to make this worth a look.

**Day Five** had the strongest line-up of the whole festival, although it got off to a divisive start in the main screen with Marina de Van's (*In My Skin*) new horror *Dark Touch* (4/5), about a young girl who discovers a terrifying ability that is linked to the dark secrets in her home life. It's hammy verging on ludicrous despite the grim subject matter, but de Van's assurance never wavers, building to one of the most affecting finales of the festival, and we loved it. Blair Erickson's beguiling found-footage chiller *The Banshee Chapter* ★★★ sees an investigative reporter go looking for her friend, who went missing after taking a government-created drug. With influences

ranging from *The X-Files* to HP Lovecraft, and Ted Levine aping Hunter S Thompson, the final product is somewhat muddled, but it provided FrightFest with some of its biggest jump scares. Similarly, Israeli zombie film *Cannon Fodder* ★★ wears its influences clearly, and the broad strokes are far too broad, but there are some decent ideas, and director Eitan Gafny manages to create some tense sequences.

Stephen Sommers' adaptation of Dean Koontz' *Odd Thomas* ★★★ was one of the best surprises. Anton Yelchin stars as the titular character who tells us via voiceover "I see dead people, but then, by God, I do something about it." It's brimming with ideas, is funny and sweet, and includes a tremendous central performance from Yelchin. It's messy, but has charm to spare. *Odd Thomas* is simply great fun.

Possibly the best film of the festival was Jim Mickle's superb remake of Chilean cannibal arthouse hit *We Are What We Are* ★★★★★. When their mother dies suddenly, Iris and Rose are faced with the terrible duty of providing the family's annual ceremonial dinner. It's

a tremendously effective slow-burn that teases out the details of the family tradition and combines them with small-town tragedy and powerful Christian imagery. As the film builds towards its fantastic climax, there's not a single element that disappoints. It's superb.

This year's festival drew to a close with *Big Bad Wolves* ★★★★★, the new film from Aharon Keshales and Navot Papushado, who won the crowd over two years ago with their excellent *Rabies*. Three men involved in the investigation into a killer of children (the father of a murdered girl, the lead detective and the prime suspect) collide in a violent and misguided fashion. *Big Bad Wolves* is excellent; a clever, funny, politically savvy and ultimately human thriller that cements their deserved reputation as two of genre cinema's most exciting talents.

Huge thanks go to the FrightFest team for organising such a great festival, and to the filmmakers and fans who make it such a tremendous experience every year. ☺

Jonathan Hatfull



2009

FrightFest moves to the Empire Cinema, runs the Discovery Screen for the first time and introduces England to

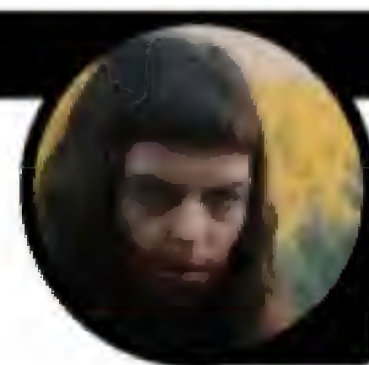
- **Best films:** *Trick 'R' Treat*, *The Girl With The Dragon Tattoo*, *The House Of The Devil*
- **Hidden gem:** *Pontypool*
- **Best forgotten:** *The Descent Part 2*, *Giallo*



2010

The organisers get into hot water when they sign up *A Serbian Film*, but are ultimately not given permission to

- **Best films:** *Monsters*, *Dream Home*, *The Loved Ones*
- **Hidden gem:** *Amer*
- **Best forgotten:** *After Life*



2011

Lucky McKee presents *The Woman*, the film that outraged Sundance, while Robin Hardy's *The Wicker Tree* ends up

- **Best films:** *The Woman*, *The Innkeepers*, *Kill List*, *A Horrible Way To Die*
- **Hidden gem:** *Detention*
- **Best forgotten:** *The Wicker Tree*



2012

Whether or not Elijah Wood's *Maniac* remake will be shown uncut is the source of heated debate. It is, and as a result even

- **Best films:** *American Mary*, *Sleep Tight*, *Maniac*, *V/H/S*
- **Hidden gem:** *A Night Of Nightmares*
- **Best forgotten:** *The Seasoning House*



# THE WICKER MAN: THE FINAL CUT

The original Burning Man

Sci-Fi Now  
Must see now!

**Details** 15 // 91 mins // 1973 // **DVD** // £15.24/£18.58 **Released** 13 October  
**Director** Robin Hardy **Cast** Christopher Lee, Edward Woodward, Diane Cilento  
**Distributor** StudioCanal **Extras** The Theatrical And Director's Cuts, Commentaries, Featurettes, Soundtrack, 1979 Cast And Crew Interviews



**Sometimes a film** is just better than it has any right to be. Through some unknowable alchemy, a story, a director, a cast and a set of circumstances occasionally combine to create something special, against all odds. *The Wicker Man's* production was laboured, and its distribution even more so: over the past 40 years, the film has been cut and recut, lost, found, and lost again. It spawned both a terrible remake and a terrible sequel. After all that, it shouldn't still be brilliant. But it is – and this new release might be the best version of it, too.

Shorter than the Director's Cut and longer than the Theatrical Cut, the so-called Final Cut retains all of

the film's glorious weirdness while restoring its perverse logic. If you've never seen it before, it might be a bit of a culture shock. It's an all-singing, all-shagging mishmash of horror and comedy wrapped around a simple mystery narrative: a child has been reported missing on the remote island of Summerisle, and policeman Howie (Edward Woodward) is sent to find out what happened. In the end it's a horror film, but there's very little violence, no jump scares, and most of the action takes place during the day. It's playful, sometimes even joyous, but has an unsettling atmosphere that builds to an iconic (and horrifying) climax.

Though the re-mastering is mostly decent, it has unfortunately highlighted a couple of the film's flaws. The Scottish



brogue dubbed over Britt Ekland's Swedish accent is off-putting even before Ingrid Pitt opens her mouth, and in HD it's hard not to notice a couple of continuity errors. But who cares? It's such an audaciously strange film that we should just be glad it exists at all.

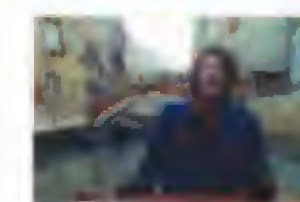
Film historians will argue forever over which version of the film is the definitive one, and fans will always hold out hope that one day, those lost reels

containing the fabled original cut will resurface. For now though, this is the best you're going to get.

**Sarah Dobbs**

**FILM** ★★★★★ **EXTRAS** ★★★★★

## IF YOU LIKE THIS TRY...



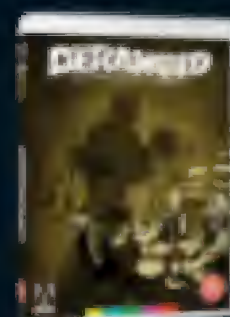
### Don't Look Now

Released alongside *The Wicker Man*, it's an eerie tale of dead kids, psychic powers, and crap holidays.

# DERANGED

Everything to Gein

**Details** 18 // 84 mins // 1974 // **DVD** // £13.12 **Released** Out now  
**Directors** Jeff Gillen, Alan Ormsby **Cast** Roberts Blossom, Cosette Lee, Leslie Carlson **Distributor** Arrow Video **Extras** Tom Savini Commentary, Roberts Blossom Documentary, Ed Gein Documentary, Making Of Featurette



**While Tobe Hooper's** *The Texas Chain Saw Massacre*, released the same year, skirted around the issue with

petrol-powered creative liberties, *Deranged* swaddles itself in reality – the names and locations may have changed (along with some of the ages), but Ezra 'Ez' Cobb (*Home Alone* and *Escape From Alcatraz*' masterful Roberts Blossom) and Woodside are the thin gauze stretched across the weeping controversy of Ed Gein and his home of Plainfield, Illinois.

The two films are even kissing (redneck) cousins courtesy of similarly ghoulish dinner parties, meat hooks and chases through the woods, but where *Chain Saw* lets red raw thrills lead the plot, *Deranged* is near-biopic in



its thoroughness, with an on-screen narrator wandering into shot to link up events like a *Crimewatch* reconstruction.

Blackly comedic without ever really being a black comedy, and chilling for instances without ever holding the tone and building on it, *Deranged: Confessions Of A Necrophile* – while plenty of fun – is as mismatched as Ezra's cadaverous ladsuit.

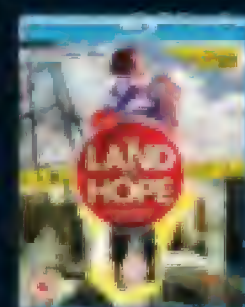
**James Hoare**

**FILM** ★★★★★ **EXTRAS** ★★★★★

# THE LAND OF HOPE

The nuclear family

**Details** 12 // 133 mins // 2012 // **DVD** // £10.31/£12.91 **Released** Out now  
**Director** Sion Sono **Cast** Isao Natsuyagi, Murakumi Jun, Megumi Kagurazaka, Naoko Otani **Distributor** Third Window **Extras** Making Of, Trailers



**Released in the wake** of the devastating 2011 Fukushima nuclear disaster, there's a clear mission at the heart of

Sion Sono's tale of a family divided by an explosion at a nuclear plant in the fictional Nagashima prefecture.

The crude portmanteau of Fukushima and Nagasaki is perhaps the least subtle thing about *The Land Of Hope*, which forgoes disaster movie spectacle. Shot instead with the warm parochialism of a soap opera, Sono brings you into the lives of the Ono family and steadily builds the suspense. As



affecting as the other strands are, it's the Ono parents on their farm that remain the most compelling. There's a bittersweet fatalism to their story that seems effortlessly affecting, while also reminiscent of bleak animated apocalypse fable *When The Wind Blows*.

Graceful, beautiful and painfully tragic, Sono set out to create a potent peon to the tragedy of nuclear fallout that would resonate free of the constraints of any real event. It's fair to say he succeeded.

**James Hoare**

**FILM** ★★★★★ **EXTRAS** ★★★★★

Sci-Fi Now  
Must see now!





## AFTER EARTH Boredom is real

**Details** 12 // 99 mins // 2013 // **DVD** // £13/£18 **Released** 14 October  
**Director** M Night Shyamalan **Cast** Will Smith, Jaden Smith, Sophie Okonedo  
**Distributor** Sony Pictures Home Entertainment **Extras** XPRIZE Robotics Challenge Winning Video, 3 Featurettes



Once one of the most promising directors working in Hollywood, any approach to a film directed by M Night

Shyamalan is now taken with a degree of trepidation normally reserved for England's World Cup campaign: you want it to be good; you want a return to the spirit of '66 (also known as *The Sixth Sense*), but deep down you know you'll end up being let down again.

And so it goes with *After Earth*. In fairness, the opening scenes hint at the potential to drown out of the memory of *The Last Airbender*, *The Happening* et al. A riotous pre-credits sting, as brief as a slap in the face but with all the visceral impact, sets the scene nicely, as does an opening monologue which introduces us to young Kitai (Jaden Smith), the son of legendary general Cypher (Will Smith), who struggles to live up to his father's reputation as a war hero.

Unfortunately, things go downhill at warpspeed from here. Will Smith



has salvaged many a mediocre film in his time with his infectious charisma, but you'd be hard-pressed to find any evidence of this here, such is the sheer blandness of his performance. Smith Jr fares little better; his acting chops as yet unproven, he does little to suggest that he has the ability to step out of his father's considerable shadow.

With increasingly unimaginative CGI bookending the numerous instances of dull action set pieces and nonsensical dialogue (Fear isn't real? Um, yes it is), propped up by the most laboured of finales, it's difficult to see what Shyamalan was going for. There are next to no redeeming qualities for what is not only one of the worst sci-fi films of the year, but one of the worst films of the year, period.

**Steve Wright**

**FILM** ★ ★ ★ ★ ★ **EXTRAS** ★ ★ ★ ★ ★

### IF YOU LIKE THIS TRY...



**The Sixth Sense**  
 Remind yourself of how he used to get things done, when *After Earth* remained a fevered, sweaty nightmare.

## A MAGNIFICENT HAUNTING

*If the spirits move you*

**Details** 15 // 105 mins // 2012 // **DVD** // £9.44 **Released** 28 October  
**Director** Ferzan Ozpetek **Cast** Elio Germano, Paola Minaccioni, Beppe Fiorello, Margherita Buy **Distributor** Pcadillo Pictures **Extras** TBC



Croissant maker and aspiring actor Pietro Pontechievello (Elio Germano) moves to Rome but, following a bad audition and being rebuffed by the man of his dreams, he is in no mood to discover that his new house is full of ghosts. As Pietro connects with the spectral inhabitants, he discovers that they are a theatrical company who died during World War II. As he helps them to uncover the truth about their deaths, they in turn aid him in discovering his inner star and self-esteem.

This is a sweet but extremely light concoction that has good performances, some lovely moments of humour and a lot of heart. On the downside, it could have done with a clearer sense of



direction. Ferzan Ozpetek isn't quite sure which storyline he wants to focus on – the historical mystery or the supernatural dramedy. In attempting to combine both, the film becomes rather aimless but no less amiable.

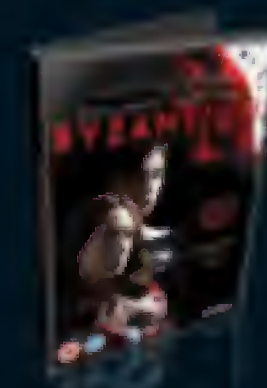
There's a strong Pedro Almodóvar influence to the extent that he might as well be another spirit in the house, but *A Magnificent Haunting* has enough wit and warmth of its own to make it enjoyable – if not particularly memorable – company.

**Jonathan Hatfull**

**FILM** ★ ★ ★ ★ ★ **EXTRAS** TBC

## BYZANTIUM Mother and daughter of darkness

**Details** 15 // 118 mins // 2013 // **DVD** // £10/£13 **Released** Out now  
**Director** Neil Jordan **Cast** Saoirse Ronan, Gemma Arterton, Sam Riley  
**Distributor** StudioCanal **Extras** Interviews, Glasgow FrightFest Q&A



A run-down British seaside town provides the setting for Neil Jordan's return to the vampire genre, with Gemma Arterton and Saoirse Ronan as Clara and Eleanor, a bloodsucking mother and daughter hiding out from their vengeful elders.

Gorgeously shot and achingly soulful, *Byzantium* isn't too far from the candle-lit melancholia of *Interview With The Vampire*, but it's a distinctly British film. Jordan makes full use of his location's off-season seediness, and the flashbacks to Clara's origins, with Jonny Lee Miller's violent, syphilitic whoremonger and Sam Riley's aloof gentleman, are a caustic riff on Byronic vampire tales. Ronan impresses as the lonely 200-year-



old 16-year old desperate to share her story, although she's almost outshone by Caleb Landry Jones' channelling of a young Brad Pitt as her quirky, sickly love interest.

What sets Moira Buffini's script apart is the fact that it's very much a story about women. It appropriates vampire mythology to address issues of oppressive patriarchy, abuse and maternal bonds, while the men are distant, violent or in need of rescue. Fresh, beautiful and sharp, *Byzantium* is a rare treat.

**Jonathan Hatfull**

**FILM** ★ ★ ★ ★ ★ **EXTRAS** ★ ★ ★ ★ ★





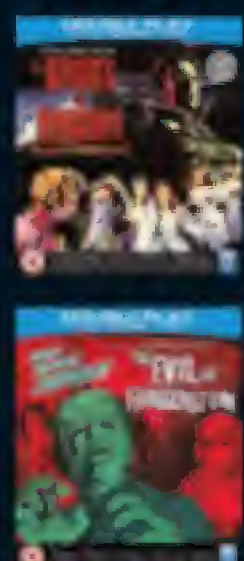


SCREEN Must see now!

# THE BRIDES OF DRACULA/ THE EVIL OF FRANKENSTEIN

Hammer hits a fork and takes both roads

**Details** 12 // 85/84 mins // 1960/1964 // £15.22/£14.30 // Out now **Director:** Terence Fisher/Freddie Francis **Cast** Peter Cushing, Martita Hunt, Yvonne Monlaur/Peter Cushing, Peter Woodthorpe, Duncan Lamont **Distributor** Final Cut **Extras** Making Of Featurettes, Stills, Trailers



**Following their breakout** successes, by Hammer's early Sixties peak period there was a sense that profit was starting to call the shots, with a lot of the creative old guard sidelined and franchising coming

before concept. But the outcome didn't always reflect the gestation.

Screenwriter Jimmy Sangster was largely rewritten in 1960's *The Brides Of Dracula* ★★★★★ and absent in 1964's poorly remembered *The Evil Of Frankenstein* ★★☆☆☆, along with classic Hammer director Terence Fisher. Indeed, this would be the only Frankenstein movie not directed by the studio's undisputed auteur. Similarly, Christopher Lee is absent, but in the case of *Brides* it matters less than you'd think, with David Peel contributing an altogether more fey and vicious bloodsucker.

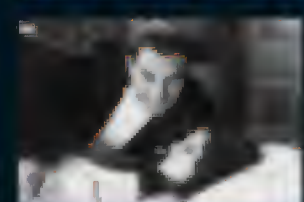
Luscious, mysterious and expansive in a more Poe-like tradition than was the case with early Hammer films, *Brides* deserves its status as one of the best Hammer horrors in the entire catalogue.

While *Brides* lives up to its title by mentioning Dracula twice, *Evil* doesn't even manage that limp concession – and Peter Cushing's Baron is strangely blameless for the carnage that ensues when he returns to his ancestral home. It does, however, deserve slightly better than its maligned reputation, and watching Cushing matching wits with slimy hypnotist Zoltán (Peter Woodthorpe) is a welcome change from the usual dynamic.

The crude Karloff-style creature is neither as gruesome nor as effective as 1957's *The Curse Of Frankenstein*, and it's just one of the many ways in which *Evil* takes a swerve away from the canon. Cushing is on superb form though, even fitting in some Bond-style charm as he climbs out of a busty Hammerette's window while her lover batters on the door.

**James Hoare**  
**EXTRAS** ★★★★★

## IF YOU LIKE THIS TRY...



**Dracula**  
The Spanish version of the 1931 Universal classic is perhaps more potent than the original.



# IKARIE XB-1

The road to Alpha Centauri is paved with good intentions

**Details** PG // 86 mins // 1963 // DVD // £9.35 // 23 September **Director** Jindrich Polák **Distributor** Second Run **Cast** Zdenek Stepánek, Radovan Lukavský, Frantisek Smolík, Otto Lackovic **Extras** Commentaries, Making Of, Deleted Scenes



**Czechoslovakian film Ikarie XB-1** is an enjoyable enigma. Based on Stanislaw Lem's novel *The Magellanic Clouds*, it tells the story of the Ikarie

and its crew – a group of 22nd Century space explorers led by Captain Abajev (Zdenek Stepánek), charged with spending 28 months in space.

Their destination is the 'White Planet' in the Alpha Centauri system, but what will they find when they get there, and how will they cope with the long months in confinement?

Time passes differently for the people on board compared with Earth as well. 15 years will pass back home before they return, which is particularly poignant for Wertbowski (Jaroslav Mares), whose wife has stayed behind, and is carrying a child who will be grown up by the time he returns.

The days roll by uneventfully at first, and a kind of boredom sets in, but this is soon shattered after the discovery of an abandoned vessel, and more seriously when the crew begin to feel the effects of an unknown form of radiation emanating from a dark star. People begin to fall asleep uncontrollably, and one crewman, Michal (Otto Lackovic) suffers a breakdown that threatens the safety of the ship.

*Ikarie XB-1* is a masterclass in atmosphere, with lingering corridor shots and symmetrical set designs which no doubt inspired both Stanley

Kubrick and Ridley Scott. On top of that, the soundtrack is enjoyably creepy with bursts of jolting synth noises. There's even a robot lifted straight from *Forbidden Planet*, which film director Jindrich Polák almost certainly had an eye on himself.

The production values are excellent for the era, with pretty good special effects and attention to detail. Moreover, the film is littered with pulsing lights, coupled with eerie sounds. During the scene aboard the derelict, the soles of the rescue team's space boots light up with each step – details like that are what make films special.

For a movie made in the Eastern Bloc during the height of the Cold War, *Ikarie XB-1*'s only flirtation with overt political commentary is its understandably negative perception of nuclear armament, although despite being bookended with tension the film ends on a hopeful note.

This is a stylish and atmospheric film with intense performances and a simple setup that highlights how satisfying yet tense the concept of exploring space – sans aliens and gore – once was on film, and perhaps should be again.

**Krystal Sim**  
**FILM** ★★★★★ **EXTRAS** ★★★★★

## IF YOU LIKE THIS TRY...



**2001: A Space Odyssey**  
Kubrick's adaptation of Arthur C Clarke's *The Sentinel* is a sci-fi classic.





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# WIN! A 40" TV, DVD PLAYER AND LOST GIRL SEASONS ONE AND TWO ON DVD!

**B**o is back, and she's ready for action! As always, her mortal bestie Kenzi is along for the ride, eager to add a human touch to Bo's supernatural existence. The new season gets off to a bang as the succubus finds herself navigating a web of seduction between Dyson, Lauren, and a dark fae she just can't resist. As if Bo's hands weren't already full, there is a new Ash in town, and he has his own agenda for Bo.

Throw in some shocking revelations by Trick, a new boy toy for Kenzi, a Fae-devouring beast with fiery

wings, and it's enough to make any girl head straight for the spa. But Bo's not just any girl. She's a succubus to be reckoned with, and juggling the romantic entanglements of a modern woman while saving the Fae world from fire and brimstone is what she does best.

*Lost Girl: The Complete Second Season* is out now on DVD from Sony Pictures Home Entertainment, and to celebrate its release we're giving away a fantastic package of a full HD 40-inch TV, DVD player and copy of Seasons One and Two on DVD!



To be in with a chance of winning, just answer this question:

**Lost Girl protagonist Bo is which kind of Fae?**

- A) Siren
- B) Succubus
- C) Dullahan

Enter online at [SciFiNow.co.uk](http://SciFiNow.co.uk). Competition closes 22 October.



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# AMERICAN HORROR STORY: ASYLUM

Must see now!

We're all mad here

**Details** 18 // TBA mins // 2012 // **DVD** // £21.82/£30 **Released** 21 October  
**Creators** Ryan Murphy, Brad Falchuk **Cast** Jessica Lange, Sarah Paulson, Lily Rabe, Evan Peters **Distributor** 20th Century Fox Home Entertainment **Extras** TBC



**As entertaining as** the first season of Ryan Murphy and Brad Falchuk's *American Horror Story* was, it steered so gleefully for unpredictability and excess that the wheels did eventually fall off. As mad and as overblown as *Asylum* is, there's a stronger spine and clearer concept. It's darker, funnier, cleverer, scarier and more consistent than its predecessor. If *Murder House* was delicious junk food, *Asylum* is a five-star feast.

It's 1964, and Kit Walker (Evan Peters) is committed to the Briarcliff Mental Institution, suspected of being the serial killer Bloody Face, while reporter Lana Winters (Sarah Paulson) goes undercover at the asylum, only to find herself committed by the vicious

Sister Jude (Jessica Lange) for her homosexuality. As Lana determines to root out the evil at Briarcliff, she'll find more than she bargained for: namely mutants, Nazis, demonic possession, serial killers and alien abductions.

Giving the second season a more coherent central plot does not make it any more predictable. In addition to the aforementioned monsters, there are time-jumps, flashbacks, shocking deaths and even a musical number. While it is a vehicle for the creators to explore a cornucopia of different horror traditions and tropes, it's also a safe place for a talented cast; James Cromwell, Zachary Quinto and especially Lily Rabe get to go to some outrageous places without breaking our suspension of disbelief. *Asylum* luxuriates in its excesses with an arch



sense of humour that keeps it from being utterly ludicrous.

For all the exorcisms and unnecessary surgery, the show does not lose sight of the human beings in the midst of this insanity, and depicts the shocking treatment and persecution of those whose sexuality was deemed to be aberrant with the appropriate lack of flinching, helped by excellent, sensitive turns from Paulson and Peters. Presiding over all is Lange, who is quite simply glorious and deserves every bit of praise that she has received.

*Asylum* has a stronger sense of identity and purpose without sacrificing the unpredictability and the fun that made the first season so enjoyable. Mad? Certainly, but with intelligence, wit and heart that make it essential viewing.

**Jonathan Hatfull**

**FILM ★★★★★ EXTRAS TBC**

## IF YOU LIKE THIS TRY...



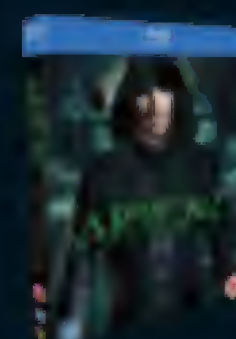
**American Gothic**  
 Sheriff Lucas Buck presides over Trinity with an iron fist and a silver tongue. He is the Devil, after all.

# ARROW

Season One

Not quite bullseye

**Details** 15 // 1035 mins // 2013 // **DVD** // £22.97/£25.25 **Released** Out now  
**Creators** Greg Berlanti, Marc Guggenheim, Andrew Kreisberg **Cast** Stephen Amell, Katie Cassidy, David Ramsey, Colin Donnell **Distributor** Warner Brothers Home Entertainment **Extras** Deleted Scenes, Gag Reel, Behind The Scenes Featurettes



**Arrow gets off** to a lumpy start but soon picks up, with Stephen Amell in particular visibly growing into the role. He has a fantastic combination of charm and absolute, dead-eyed shock that marks his Ollie out as very different to the amiable, Tony Stark-alike of *Smallville*.

David Ramsey as Diggle, Ollie's splendidly grumpy Alfred stand-in is another standout, and the relationship between the two men is the fast track that Ollie's growing morality travels along. Paul Blackthorne also impresses as Quentin Lance, the father of Ollie's ex-girlfriend Laurel (Katie Cassidy), whose sister Ollie was sleeping with on the night his voyage began its five-year layover on Suckhole Island. John Barrowman doesn't so much steal every scene as buy them out, repackage them as his own and sell them back at twice the cost. Colin Donnell is also impressive as Ollie's best friend and, to some extent, old self. The show is at its strongest when dealing with these two party boys stumbling

towards adulthood and, thankfully, it does that a lot.

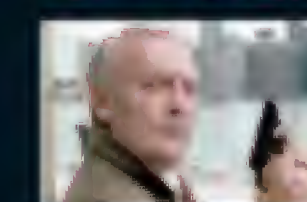
It's not all good news, though. Colin Salmon is wasted and Willa Holland and Susanna Thompson both find themselves with little to do besides act out and be stern respectively. Things aren't helped by a take on the Huntress that brings the show to a juddering halt for two full episodes. Worse, the excellent Cassidy has little to do until the second half of the run.

Despite these issues, *Arrow* is an impressive show. The nested flashbacks to Ollie's time on the island have some real surprises, and it picks up real momentum in the closing stages. Besides, it's weirdly appropriate to have a show about a hero learning his trade as he goes about doing the same thing. It's flawed, but fun and full of potential.

**Alasdair Stuart**

**FILM ★★★★★ EXTRAS ★★★★★**

## IF YOU LIKE THIS TRY...



**The Equalizer**  
 A grim show about an ex-spy helping the underdog. No arrows, just Edward Woodward being a bad-ass.



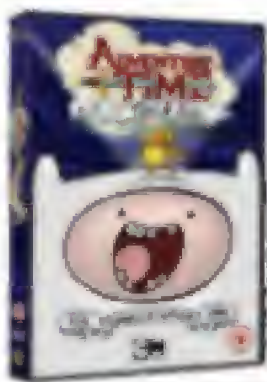


Season One

Must see now!

## ADVENTURE TIME The fun will never end...

**Details** U // 286 mins // 2010 // **DVD** // £15.17 **Released** 30 September  
**Creator** Pendleton Ward **Cast** John DiMaggio, Jeremy Shada, Hynden Walch, Tom Kenny, Olivia Olson, Niki Yang **Distributor** Warner Home Video **Extras** Commentary, Animatics, Behind The Scenes Feature, Music Featurette, Finndemonium Video, 'The Wand' Mini-Episode



**Adventure Time** is easily one of the most original animated shows around right now, and its first season sets up the magic perfectly.

This cartoon series follows the exploits of a talking dog called Jake (John DiMaggio) and human boy Finn (Jeremy Shada). As the title suggests, the pair go on adventures in the land of Ooo – a realm full of strange but wonderful characters like kidnapper the Ice King (Tom Kenny), benevolent ruler of the Candy Kingdom Princess Bubblegum (Hynden Walch) and vampire queen Marceline (Olivia Olson), who drinks the colour red rather than blood.

It has everything you could want: action, adventure, shapeshifting dogs and heroes who can sing in autotuned tones. In short, you'll bloody love it.

Each episode is a feast for the imagination. In this unique and charming universe, heroes visit Lumpy Space on epic quests, overcome fear spectres and become wizards. The animation style has a childlike logic, with stick legs, wavy arms and exaggerated muscles as well as backgrounds straight from a storybook.

Watching *Adventure Time* makes you feel like a kid again, and its stories are bizarre, brilliantly crafted with some fun cameos throughout. *Breaking Bad* actor

Matt Jones plays a sad mountain who hates violence, and a talking heart bent on cutting out Bubblegum's heart and marrying it is played by George Takei. Clancy Brown (*Highlander*), Michael Dorn (*Star Trek: The Next Generation*) and Mark Hamill all appear too.

There are great life lessons to be learned as well: Jake has to apologise for his selfishness to get his powers back and save Finn in 'The Witch's Garden', while Finn overcomes his fear of water in 'Ocean Of Fear'. 'My Two Favourite People' is a sweet tale which focuses on Jake trying to make time for both best friend Finn and girlfriend Lady Rainicorn, a viola-playing rainbow unicorn who speaks only Korean.

The best animated shows transcend age, and *Adventure Time* is so beautifully drawn and thoughtfully written that it's impossible to limit its audience to kids or adults alone. There is a lot of heart, and it manages to be charming without straying towards twee territory and never fails to stir the imagination or raise a smile.

**Krystal Sim**  
**SHOW** ★★★★★ **EXTRAS** ★★★★★

### IF YOU LIKE THIS TRY...



**Regular Show**  
 The misadventures of Mordecai and Rigby are also peppered with odd characters and happenings.

## DOCTOR WHO: SCREAM OF THE SHALKA The best Doctor you never saw

**Details** PG // 90 mins // 2003 // **DVD** // £13.97 **Released** Out now **Creator** Various  
**Cast** Richard E Grant, Sophie Okonedo, Derek Jacobi, Craig Kelly  
**Distributor** Zentertain **Extras** Commentary, Making Of, Contemporary Interviews, BBC Online Documentary



Though decanonised by dogmatic Whovians, it would take a long time before new *Who* was anywhere near as good as the sublimely animated *Scream Of*

*The Shalka*.

Originally 'broadcast' on the BBC website to celebrate the show's 40th anniversary, the cast – Richard E Grant as a spiky, self-important Ninth Doctor who dresses like the First and comports himself like the Sixth, and Derek Jacobi as a bitchy robot with the personality of the Master – is perfect, the character and creature design wonderfully atmospheric, and the structure – combining all the unrestrained creativity and high stakes of the *Virgin New Adventures*



Must see now!

with the reassuring old fashioned framework of classic TV *Who* – is finely a balanced brew of fan-pleasing fidelity and a desire to see the property be all that it could be.

A promising start to an era that would never arrive, instead replaced by Russell T Davies' catface nurses.

**James Hoare**  
**SHOW** ★★★★★ **EXTRAS** ★★★★★

## TERRY PRATCHETT'S TRUCKERS Complete Series There's no place like nome

**Details** PG // 130 mins // 1987 // **DVD** // £15.99 **Released** 7 October  
**Creator** John Hamberly **Cast** Joe McGann, Debra Gillett, Rosalie Williams  
**Distributor** Fremantle Media **Extras** N/A



**Cosgrove Hall's** 13-episode stop-motion adaptation of Terry Pratchett's *Truckers*, following a clan of Borrower-like

nomes who discover they're aliens and must overcome dogma to save their people from a localised apocalypse, has more than a cosy whiff of Douglas Adams about it.

Helped by the avuncular narration of Edward Kelsey as their spaceship's black box who opens the first episode with a burst of *Hitchhiker's*-style exposition and slightly disconcerting character design reminiscent of *The Dark Crystal's* Gelflings, *Truckers* is every bit as idiosyncratically British, being quietly



witty and rather slow, suggesting that this lovingly restored epic will find more pleasure in the hands of big kids than actual kids.

With Pratchett's recent trend toward non-Discworld books and a return to young adult fiction, this time within the Discworld, *Truckers* will satisfy cravings for both.

**James Hoare**  
**SHOW** ★★★★★ **EXTRAS** ★★★★★





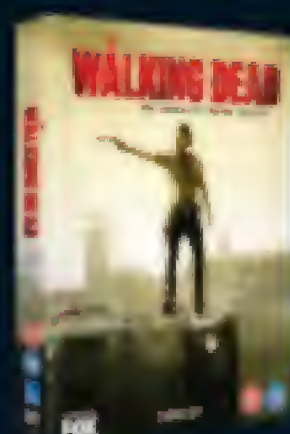
Season Three

Sci-Fi Now  
Must  
see now!

# THE WALKING DEAD

Fear the living

**Details** 18 / 678 mins / 2012 / £39.99 / DVD / 30 September  
**Creators** Frank Darabont, Robert Kirkman **Cast** Andrew Lincoln, David Morrissey, Norman Reedus, Laurie Holden, Danai Gurira **Distributor** Entertainment One  
**Extras** Deleted Scenes, Featurettes, Audio Commentary



**The Walking Dead-Heads** that grumbled at the lumbering pace of Season Two were silenced from the get-go. From the adrenaline rush of the premiere to the introduction of one of the most multi-layered villains on TV, we lived and breathed this post-apocalyptic world.

As ever, the gross-out cannibalism and moments of sweaty tension were balanced with absorbing character development. Rick (Andrew Lincoln) transformed into the cut-throat dictator the group needed him to be, while Daryl (Norman Reedus) gave us plenty of meme opportunities – saving Carol (Melissa McBride), cradling baby Judith and rocking a poncho like Clint Eastwood, a motorbike as his steed.

The return of Daryl's brother Merle (Michael Rooker) tested his loyalty to the group and made for some terse but touching scenes. What was most intriguing, though, was

Merle's subservient relationship with the Governor (David Morrissey) – a testament to how manipulative a leader he really was. We were on tenterhooks waiting for his mask to slip and confirm what Michonne (and readers of the comics) knew all along. And he was every bit as sick and tragic as we hoped.

With the introduction of Woodbury and the prison, this year's run benefitted from the variety that Hershel's farm lacked. There was no such thing as a filler episode until the second half, where the Governor's story began to plateau and Andrea (Laurie Holden) became zombie bait for ignoring the glaringly obvious.

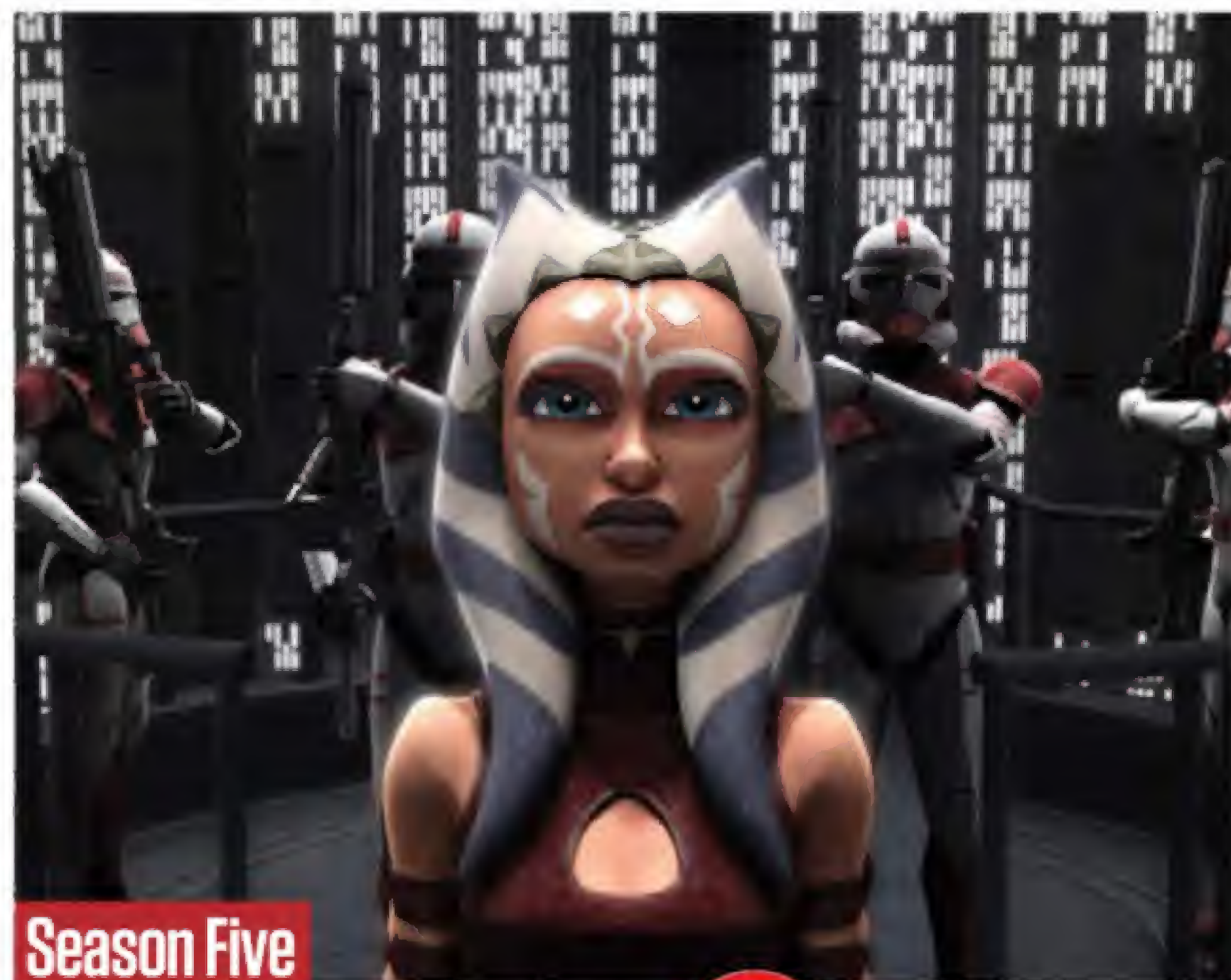
Things never played out the way we thought, which was a huge boon as well as a drawback. The meeting between the Governor and Rick was an anti-climax, as was the hotly anticipated introduction of Tyreese (Chad Coleman). By the finale it had lost momentum. Missed opportunities aside, this is still must-see television.

**Jodie Tyley**  
**SHOW** ★★★★★ **EXTRAS** ★★★★★

## IF YOU LIKE THIS TRY...



**In The Flesh**  
 Zombies become a metaphor for mental illness and drug addiction in this socially aware drama.



Season Five

Sci-Fi Now  
Must  
see now!

# STAR WARS: THE CLONE WARS

The last post

**Details** PG / TBC / 2012 / £27.76 / £39.99 / DVD / 14 October **Creators** George Lucas, Dave Filoni **Cast** James Arnold Taylor, Tom Kane, Dee Bradley Baker, Matt Lanter, Ashley Eckstein **Distributor** Warner Home Video **Extras** Commentary, Art



**Supervising director Dave Filoni** had no reason to suspect Season Five would be *The Clone Wars*' last when work began, but with such

an escalation in drama, darkness and stakes, it really is a powerful send-off for a show that has blossomed, those dangling plot threads being a poignant reminder of what could have been.

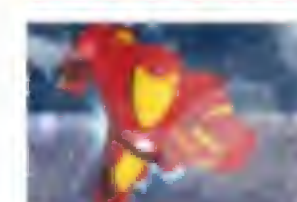
Fan servicing and narrative richness collided with a wealth of heavyweight story arcs – Obi-Wan's undercover mission pushed Anakin further towards the Dark Side, Ahsoka's run from the law showed just how much the character had developed since she was introduced as an annoying sidekick (as well as teasing a few designs and ideas from the aborted *Star Wars 1313* videogame), while the epic Mandalore subplot and resurrection of Darth Maul came to suitably apocalyptic head.

Even some of the lighter offerings served a purpose, although the crap slapstick Jar Jar/C-3PO-centric knockabouts that clogged up earlier seasons was represented by a lifeless romp with R2-D2 and some robot friends. For a change, this sort of drivel was a rarity rather than a constant, as one four-episode piece where Ahsoka takes a clutch of younglings to retrieve lightsaber crystals and construct their first blades managed to further the mythology and expand on the world of *The Clone Wars* in a meaningful way, finally embedding in canon concepts which had been knocking around in the Expanded Universe for decades.

That Lucasfilm's Singapore animation studio has now shut down is a bitter blow, and one that adds a note of uncertainty to the future. With Filoni safeguarding new series *Star Wars: Rebels*, there's no doubting the quality of the storytelling, but Disney's own animators have the dizzying pyrotechnics of *The Clone Wars* to beat.

**James Hoare**  
**SHOW** ★★★★★ **EXTRAS** ★★

## IF YOU LIKE THIS TRY...



**Iron Man: Armored Adventures**  
 This cel-shaded beauty was surprisingly smart, despite making Tony Stark a teenager.





# COMPETITION

The Clone Wars // The Walking Dead // Marvel Competition



## WIN! MARVEL GRAPHIC NOVELS AND COMIC SUBSCRIPTION!



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*The Incredible Hulks* or *Wolverine & Deadpool*.

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**Spider-Man was famously created by which Marvel Comics duo?**

- a) Joe Simon and Jack Kirby
- b) Stan Lee and Jack Kirby
- c) Stan Lee and Steve Ditko

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SciFiNow  
Must  
play now!

# BROTHERS: A TALE OF TWO SONS

Film director gets videogame storytelling right

**Format** X360/PS3/PC // **Age rating** 13 // **Publisher** 505 Games // **Developer** Starbreeze // **Players** 1 // **Released** Out now // **Price** £9.99 // **Downloadable** Yes

**Brothers** is a dark fairy tale from Starbreeze Studios, best known for their brace of surprisingly brilliant *Riddick* adaptations, and represents a collaboration with well-regarded Swedish film director Josef Fares. It's a story told entirely without comprehensible dialogue and exposition, relying on the expressions of its dual sibling protagonists and those around them to relay much of the tale – a welcomingly subtle approach that is employed in a bleakly effective capacity throughout this captivating work.

The arc of *Brothers* sees these two boys desperately seeking a cure to help their deathly ill father – there's a fairy tale-like harshness to this premise, underlined by dark fantasy-infused art direction and a credibly cinematic soundtrack that would be a good match for a grim crime drama like *Wallander* or *The Killing*.

You control both brothers simultaneously, which is initially confusing as you end up performing the videogame equivalent of going cross-eyed, sending the two lads in different directions while you sort the situation out. Yet what you learn is that each brother has certain strengths shaped by their personalities. At the start you're shown how the younger brother is struggling with the death of his mother, who drowned at sea. This manifests itself in gameplay terms with

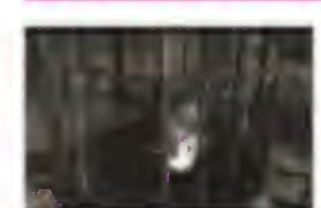
the younger brother refusing to cross water without the older brother there to carry him across. Meanwhile, a particularly lazy worker who refuses to lower a bridge to the older sibling only does so after the younger one splashes him awake as a joke. This is all done by using one simple command button for each brother, but it's very effective.

And this idea isn't just limited to the many organically designed puzzles that occupy the majority of *Brothers'* lifespan. Using that interact button for each sibling on everyday objects reveals a complete story of their differences – for example, the older one tries to play a harp but can't do it very well, while the younger brother is naturally gifted. There are many instances like this in here, where the world around you will tell you more about the characters. A camaraderie builds between them that is quite heartbreaking given the painful context of the brothers' lives, but it's the delicate way that engaging story is told without it being so obviously telegraphed to the player that makes *Brothers* an essential purchase.

**Samuel Roberts**

**VERDICT** ★★★★★

## IF YOU LIKE THIS TRY...



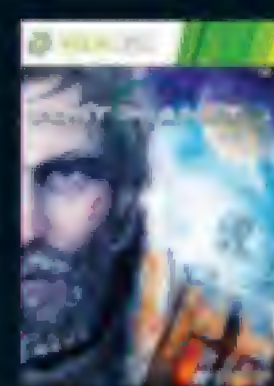
**ICO**  
No doubt an inspiration for *Brothers*, *ICO* used many of the same narrative techniques.



# LOST PLANET 3

Snow business

**Format** PS3/Xbox 360 // **Age rating** 16 // **Publisher** Capcom // **Developer** Spark Unlimited // **Players** 1-10 // **Released** Out now // **Price** £37 // **Downloadable** Yes



*Lost Planet 3's* only crime towards is having nothing worthwhile to say. It's not obviously objectionable or appalling compared to other third-person shooters, but the third entry in this snow-themed Capcom series is so tonally bereft that it actually feels a bit offensive in its blandness.

You play a colonist worker on the ice planet of EDN III by the name of Jim Peyton, a moniker that has an almost Mike Judge-like air of boring irony until you realise *Lost Planet 3* is relatively straight-faced about this dull action hero. His job involves stomping around in an enormous robot, setting up thermal outposts in terrible conditions and fending off the native creatures known as the Akrid, antagonists from the previous *Lost Planet* titles who sometimes come in enormous reptilian form. Slowly, a larger, more mankind-centric tale starts to come together – though nothing that has any particularly interesting gameplay consequences.

You get a snapshot of Jim's life at the colony, and it's really not very interesting at all. Then there's an attempt to give the dialogue a Joss Whedon-style bounciness that comes across as irritating rather than entertaining. *Lost Planet 3* impresses

when it gives you gorgeously matte painting-like icy vistas to march headlong into aboard these hulking metal beasts of machines, but never actually feels fun to play as an on-foot shooter. It's rote, with no panache to the pacing and few interesting set pieces, while some obvious borrowing from *Dead Space* fails to disguise the complete lack of tension or atmosphere when you're wandering through the environments of EDN III. The indoor bits especially suck interest out of an experience that already lacks in energy.

*Lost Planet 3* is a bit like being drafted by the Rebels and getting the boring jobs on Hoth: clear out the Wampas here, establish an outpost there, while the whole time you're reasonably certain that someone else within Echo Base has been given a much better gig than you. Yet it's all perfectly functional as far as third-person shooting goes – you just shouldn't settle for a game that misses the importance of having a distinctive voice amid the typical sci-fi imagery.

**Samuel Roberts**

**VERDICT** ★★★★★

## IF YOU LIKE THIS TRY...



**Uncharted 2: Among Thieves**  
Gun your way through snow and other tundra in this extraordinary Indy-alike.





## SPACE HULK

An almost worthy adaptation

**Format** PC/Mac/iOS // **Age rating** 18 // **Publisher** Full Control // **Developer** Full Control // **Players** 1-2 // **Released** Out now // **Price** £22.99 // **Downloadable** Yes



### Sluggish pacing

**drags** down an otherwise faithful and entertaining recreation of the Games Workshop board game that

is essentially the *Warhammer 40,000* interpretation of *Aliens*. The same grid-based structure has been well-translated with a few light atmospheric touches, like a first-person shaky-cam in the top right-hand corner to show what your men see, as well as overly dramatic and unconvincing killing animations to make the most of the PC tech. This is only a few minor changes away from being a near-definitive digital version of a tabletop classic.

For those not familiar with *Space Hulk*, it's a strategy game set in the corridors of an enormous ship of the same name. Players are either firepower-packing Blood Angel Terminators or vicious, archetypal sci-fi enemies known as Genestealers; the former's role is to move through the ship towards objectives, checking their corners for alien life and using the limited resources of their men to keep corridors clear of opposition,

while the Genestealers swarm on their enemies from all sides until they're overwhelmed. It's not a lot more complicated than that, but it's thrilling at peak moments, while the more complex trappings are detailed quickly and clearly in here.

This very specific corner of the *40K* universe is well-represented too, with none of the accidental camp voice-acting of the *Dawn Of War* series and an appropriately atmospheric backdrop, as well as gorgeously weighty Terminator characters that are about as close to a set of well-painted miniatures as you could ask for.

Yet it's the frivolous touches that slow down an otherwise quick-moving board game framework, as the sight and sound of Terminators lumbering about takes up an unwelcome percentage of the play time. This may be a deliberate touch to give players feedback as to the scale of the warriors at their command, yet it still makes *Space Hulk* far more boring than it actually has to be – a shame, when everything else in this package should feel spot on for those who have ever enjoyed the board game.

**Samuel Roberts**  
**VERDICT** ★★★★★

### IF YOU LIKE THIS TRY...



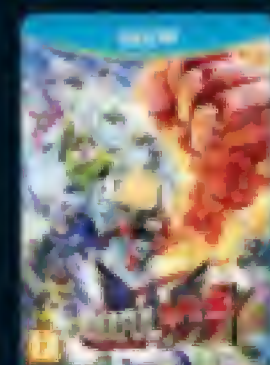
**XCOM: Enemy Unknown**  
Did the same for *XCOM*, one of the best turn-based strategy titles ever made.



## THE WONDERFUL 101

Legion Of Tiny Superheroes

**Format** Wii U // **Age rating** 12 // **Publisher** Nintendo // **Developer** PlatinumGames  
**Players** 1-2 // **Released** Out now // **Price** £49.99 // **Downloadable** Yes



### The titular Wonderful

**101** is a gang of tiny superheroes that are inspired by Japanese pop culture icons like the *Power Rangers*,

put through a tongue-in-cheek prism with a laudably silly sense of humour. It's part side-scrolling brawler and part strategy title, and despite the action being slightly too chaotic to fully enjoy, *The Wonderful 101* is one of the most visually and conceptually interesting takes on superheroes that videogames have seen to date.

This superpowered team's defining ability is to link up and form giant shapes – what that equates to in gameplay is drawing on the Wii U tablet to form objects like a giant sword by swiping a straight line across the screen. This can then be used in combat, with increasingly useful new powers of a varied nature emerging as you progress through the game. You can pick which of the many characters you'd rather have as the leader, but you're really playing as all of them at once – the more heroes you can recruit within the levels, the bigger shapes you can draw. Yet many of the Wonderful 101's collective uses are non-combative, too, like forming your gang into the shape of a ladder or a paper airplane to perform their respective functions.

It's an imaginative idea, helped along enormously by the standout

visualisation of this team, who look like they could be PG versions of the Fraternity in Mark Millar's *Wanted*. Some members of the Wonderful 101 are themed around ideas like kabuki or baked goods, for example – collecting them all is therefore a compelling incentive to keep going.

The cut-scenes are exhaustingly ludicrous, like a Saturday morning kid's TV show spitting Skittles at your face and piping smash cut-laden action figure commercials into your brain. It's actually tiring to play if you're over the age of, say, 25, and effectively alternating between drawing shapes on the tablet and inputting combos really requires a young person's energy. Plus, when the screen gets too busy, it's tough to tell the difference between the heroes and enemies, while there are more than a few occasions where you'll throw strategy out the window and bash buttons until the villains simply clear out.

The superpowered combat in *The Wonderful 101* is not quite nourishing enough, even if the in-game toybox world is extraordinarily inviting.

**Samuel Roberts**  
**VERDICT** ★★★★★

### IF YOU LIKE THIS TRY...



**Freedom Force**  
Old but easy to find, this is a colourful pastiche of American pop culture.



# SciFiNow Vault

TOYS // COLLECTABLES // COOL STUFF

## 1 VICTORY OF THE DALEKS SET

As we come to end of Matt Smith's tenure on *Doctor Who*, why not relive one of his finest hours – literally – with this SDCC-exclusive Winston Churchill and his obedient Ironside Dalek? Winny comes with three phones, two pairs of glasses and an extra head and hands, while the Dalek comes with a heart full of hate. Get yours now from [shop.scificollectorshop.co.uk](http://shop.scificollectorshop.co.uk).

// £25  
BEST FOR: BLITZ SPIRIT

## 2 TARDIS MUG

Enjoy a nice milky brew without the juddering of the time winds sloshing tea all over the central column with this lidded TARDIS-inspired ceramic mug from geek gift emporium Red 5. Imagine popping a hot chocolate in there, dropping some marshmallows in and then pressing the lid down. Go on, imagine it.

[www.red5.co.uk](http://www.red5.co.uk)  
// £14.95  
BEST FOR: TEA TIME

## 3 8-BIT IPHONE CASE

Cloak the latest processor technology in the square-edged robes of the oldest with this adorable 8-bit iPhone 5 cover (also available in black). This retro accessory from Firebox may look anachronistic, but the soft and flexible plastic offers a level of protection just shy of the Death Star shield.

[www.firebox.com](http://www.firebox.com) // £19.88  
BEST FOR: RETRO GAMERS

## 4 LEGO STAR WARS KEYCHAINS

There's all sorts of brilliance going on here, not only with the winning mathematical combination of LEGO + *Star Wars*, but also a more pragmatic team-up of keychain + LED torch. Take your pick of Darth Vader, R2-D2 or an Imperial Stormtrooper from geek boutique Red 5, and prepare your line about how it's not a toy, it's practical.

No, really, it is. SHUT UP, IT IS.  
[www.red5.co.uk](http://www.red5.co.uk) // £8.95 each  
BEST FOR: DARK (SIDE) NIGHTS



## 5 DIECAST GOLD DALEK

This five-inch diecast Scificollector-exclusive gold Dalek is a handcrafted gem, pleasantly reminiscent of the classic Dalekmania toys, only without the threat of lead poisoning and not having enough change for a Beatles LP. Get yours now, because they're only available from a few stores!

shop.scificollectorshop.co.uk  
// £14.99  
BEST FOR: DISCERNING WHOVIANS

## 6 DOCTOR WHO STAMPS

Royal Mail's *Doctor Who* 50th Anniversary series really come to life with these fantastic First Day stamp covers, strictly limited to between 750 and 2,500 and signed by a star – in this case the iconic Fourth Doctor Tom Baker. If you only pick up one thing to celebrate the 50th, head to Scificollector and make it one of these bad boys.

shop.scificollectorshop.co.uk

// £14.99

BEST FOR: DISCERNING WHOVIANS

## 7 THE MASTER'S RING

Used to resurrect the Doctor's nemesis, there's perhaps something of the villain's evil trapped inside the finely crafted pewter of this mouth-watering collector's item. Get yours from *Doctor Who* specialists Scificollector!

shop.scificollectorshop.co.uk

// £49.99

BEST FOR: CHEATING DEATH

## 8 PIXEL SUNGLASSES

See the world as that avatar of geek Scott Pilgrim sees it: through a frame of 8-bit pixels. Available in black and tortoise shell, these bad boys from Firebox more than look cool – they offer UV protection too, so don't worry about Bowser's fire breath.

www.firebox.com // £9.99

BEST FOR: VINTAGE GEEKS

## 9 RED DWARF STAMPS

Limited to 1,000 and available signed by a variety of the cult show's stars, in this case Craig Charles as future slob Lister, but the likes of Robert Llewellyn and Chris Barrie are also available, along with First Day covers starring multiple scrawls. Who knows when the Starbug will next bounce onto our screens, so get your fix of homegrown space opera right now from Scificollector.

shop.scificollectorshop.co.uk // £14.99

BEST FOR: BRIT SCI-FI FANS

## Coming Distractions

More must-have collectables, clothing and outright geek chic

### FOURTH DOCTOR SCARF



Based on the one Tom Baker rocked toward the end of his tenure, from *The Leisure Hive* to *Logopolis*, this burgundy

scarf is official licensed and made from acrylic chenille. Perfect for dropping off a radio telescope in.

www.lovazzi.co.uk // £49.99

### CARRIE ACTION FIGURE



A frankly amazing seven-inch facsimile of Chloë Grace Moretz take on the blood-splattered

telekinetic prom queen, this set of two figures also comes with her in more benign flower-clutching mode, but there's no surprise which one will wind up the favourite.

www.necaonline.com // £TBC

### SEVENTH DOCTOR JUMPER



Sylvester McCoy railed against the question mark motif, but there's no getting away from just how ruddy iconic

this get-up is. Available now as an officially licensed replica, it's perfect for cosplayers – just don't buy one for Sylvester...

www.lovazzi.co.uk // £44.99

### FREDDY KRUEGER FIGURES



Star Robert Englund is replicated pre-burning, along with 'Powerglove Freddy' – both part of

series four of the *A Nightmare On Elm Street* action figure line, this time inspired by the misleadingly titled *Freddy's Dead: The Final Nightmare* (it wasn't).

www.necaonline.com // £TBC



## KEMET

Publisher: Matagot // Players: 2-5 // RRP: £54.99

The best board games are those that take standard gameplay ideas and give them a healthy new spin. *Kemet* is one such game, and while it borrows features from numerous genres, it's thematically different enough to stand out. *Kemet* is based around wars in ancient Egypt with fantastical monsters, and sees you building pyramids, which in turn will grant you powers that can greatly enhance your position.

The idea behind *Kemet* is to score a set amount of victory points. At its heart, it is a worker placement game, meaning players take it in turns to play out actions that will then enable them to manipulate the board. A

player might use an action token to gain prayer points, recruit more soldiers, build up their pyramids or gain power tiles that grant even more powerful bonuses on later turns.

Turns are mainly split into night and day. Night (the preparation phase) offers prayer points, earns you a random Divine Intervention card (which offers bonuses for different phases) and decides turn order, while Day (the action phase) awards the player with five of the aforementioned action tokens.

The fighting itself is easy to get your head around, and flexible enough to offer plenty of strategy. Each player is given six combat cards at the start of the game. Whenever

### 9 BATTLE CARDS

These are the cards you use for combat. You pick two, immediately discarding one and playing the other. Divine Influence cards and Monsters give extra bonuses.

### 2 PYRAMIDS

These dice represent your pyramids, with each number showing its current level. Once you reach level four you earn a victory point, which stays yours for as long as you control it.

### 7 OBELISKS

These useful obelisks allow your troops to move quickly around the game board at the cost of two prayer points. Use them to gain tactical advantages and secure temples.

### 4 TROOPS

These little men here represent your armies in the game. You start off with 12 of them, and can only have a maximum of five in each troop.

### 3 DIVINE INTERVENTION

These give bonuses for both the preparation and action phases and combat. You get one in each preparation phase.



they engage in battle they take two cards, discarding one and selecting the other. Players then add the total strength of the card to the number of troops (which can't be larger than five) in battle. Whoever has the highest score earns a victory point. Damage is then accounted for, with the victor taking soldiers away from the defeated troop for each point of damage scored. It's an extremely elegant system which rewards constant fighting.

Completing pyramids, securing temples, winning fights or gaining victory point tiles all score points, enabling a lot of flexibility. It's all topped off with superb production values, including beautifully designed cards and tiles and excellent-looking miniatures. Overall, *Kemet* is a great spin on the worker placement game that shouldn't be missed.

**BEST FOR: STRATEGY FANS**

## 6 MONSTERS

Monsters are powerful allies that enhance linked troops by granting strength, movement and damage bonuses. Needless to say, you should get these as soon as possible.

## 5 PRAYER POINT MARKER

This marks your amount of prayer points that you have each turn (up to 11) and where on the board you can place the action tokens.

## 1 POWER TILES

These tiles offer a wide range of abilities and are available in three colours. Red are generally offensive, blue are defensive and white are utility.

## TOP FIVE

### MAGIC: THE GATHERING GATECRASH



1. DOMRI RARE £18



2. STOMPING GROUND £14



3. BOROS RECKONER £12



4. GODLESS SHRINE £10



5. MASTER BIOMANCER £8

## Smash Up

Publisher: AEG // Players: 2-4 // RRP: £24.99

This chaotic game from Paul Peterson is one of the craziest we've played for some time. Players choose two of eight factions that range from ninjas, pirates and



zombies to aliens, gnomes and laser-spewing dinosaurs. Each creature has a power score and special ability that affects the playing field.

Players can play an action and minion each turn, and must use minions to take over bases. Each base has a number in its top-hand corner representing its Breakpoint and three additional numbers for first, second and third place. Once the total number of minions on a base exceeds the Breakpoint score, play stops and players tot up the points of their minions,

with points given out based on where players place. Play then continues until a player reaches 15 victory points.

*Smash Up* is fast-paced and ridiculous fun thanks to its crazy selection of factions that add a large amount of variety to the game. More are available in expansions, but the base set allows for plenty of interesting play combinations. It's highly recommended, particularly if you play with younger gamers, or just like pirates.

**BEST FOR: CASUAL PIRATES**

## Sedition Wars: Battle For Alabaster

Publisher: Cool Mini Or Not // Players: 2 // RRP: £59.99

*Sedition Wars* started off life as a Kickstarter project, but is now on general release. Its biggest bonus is that it's similar to the excellent *Space Hulk*, an out-of-print classic that now fetches silly prices online.

You play as the human Vanguard or the xenomorphic Strain, and must complete a number of scenarios that range from overloading reactors or defeating enemies to rescuing civilians and absorbing key human figures. As with *Space Hulk*, there's a strong focus on tactical play, but there's a much better range of enemies,

meaning you're not simply shooting down endless hordes of Genestealers. Moving and fighting is handled well, with a focus on action points that allow you to do a variety of tasks, but the rules are hard to understand at times, requiring a few rereads. This is a pity, as the campaign itself is superb, telling a surprisingly strong story across its ten-game campaign.

Presentation-wise, *Sedition Wars* is brilliant, with stunning models by the same designer of the excellent *Zombicide*. Unfortunately, the actual figures require assembly,

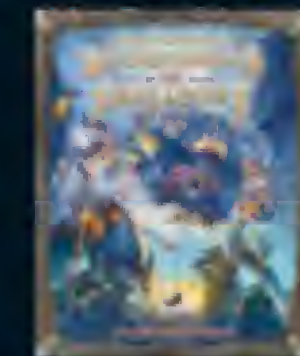


meaning it's not something you can immediately play straight out of the box. Stick with it though, as it's a solid alternative to Game Workshop's classic.

**BEST FOR: MINIATURE FANS**

## Expansion Of The Month LORDS OF WATERDEEP: SCOUNDRELS OF SKULLPORT

Publisher: Wizards Of The Coast // Players: 2-6  
RRP: £31.99



The first expansion for Wizards' worker placement game is a cracker. Two new expansions are included: *Undermountain* and *Skullport*. *Undermountain* focuses on rich treasures

and new intrigue cards, while *Skullport* introduces corruption points that give you negative points. New play mechanics include six new Lords, who grant various victory point conditions at the game's end and the ability to place money and adventurers on various action locations. *Scoundrels Of Skullport* also introduces rules for a sixth player and adds an additional meeple for the existing game, allowing you to play longer versions of the base game.

## Do You Remember? DRAGON QUEST

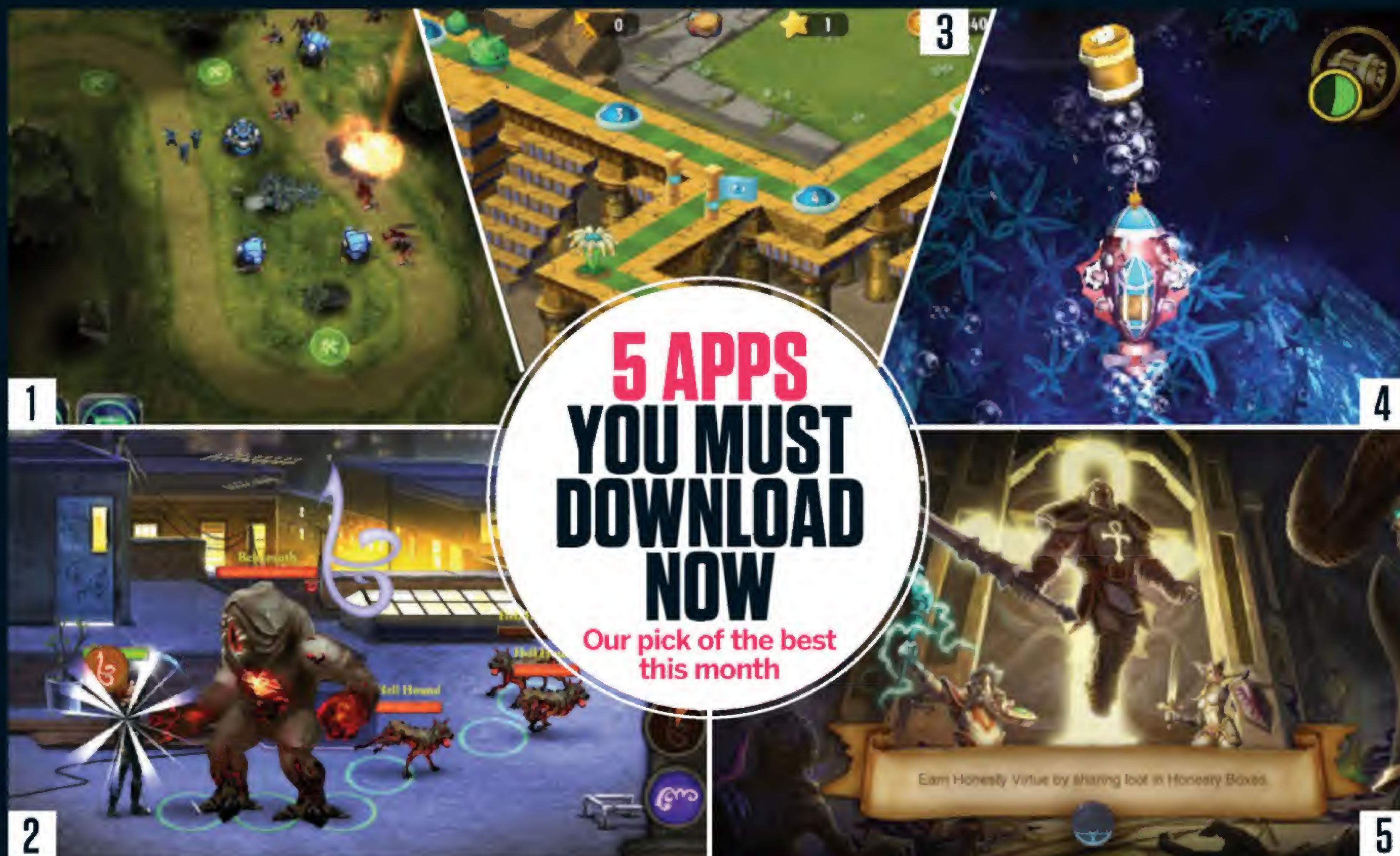
Dungeons & Dragons without the hassle

First released in 1992, *Dragon Quest* was TSR's attempt to make *Dungeons & Dragons* more accessible to younger gamers.



In many ways it feels like a halfway house between the then-popular *Hero Quest* and TSR's own RPG, offering a variety of interesting quests and a similar setup. One person would play as the dungeon master, controlling the game, while everyone else would chose a heroic adventurer typically found in normal *D&D*. Unlike normal *D&D*, characters were already pre-made and role playing was kept to the bare minimum. While a little more complicated than *Hero Quest*, it proved to be a good introduction to *D&D*, and gave players a decent indication of what to expect if they if they ever took the plunge with the actual role-playing game.





## NOVA DEFENCE

FOR: IOS  
PRICE: FREE



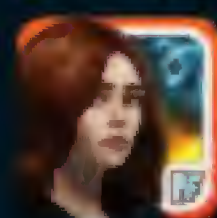
**1** Anyone getting tower defence fatigue would do well to give *Nova Defence* a punt before they give up on the sub-genre altogether. *Total Annihilation*/*Starship Troopers*-inspired character design and RTS-inspired fog of war combine to make *Nova Defence* a challenging escalation of the typical gameplay. This is as good as it gets without leaving the genre's chassis too far behind (or actually building a real tower).

**BEST FOR:** ARMCHAIR GENERALS



## THE MORTAL INSTRUMENTS: CITY OF BONES

FOR: IOS, ANDROID  
PRICE: FREE



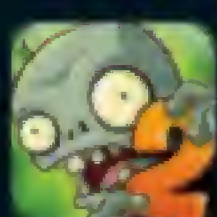
**2** You're right to be a tad cynical, as the unsophisticated level design does suggest that this was put together in a rush, but for true *Shadowhunters* there's no better way to celebrate your favourite YA series' big screen debut. Addictive combat, a real learning curve and fidelity to the universe offsets any woes and does the license justice.

**BEST FOR:** SHADOWHUNTERS



## PLANTS VS ZOMBIES 2

FOR: IOS  
PRICE: FREE



**3** PopCap continues its steamroller-like cultural assault on *Angry Birds*' coveted position. The gameplay isn't much changed and a lot of the classic maps are back, but why mess with perfection? The only downside is that PopCap's acquisition by EA has led to change in the pricing structure, meaning there may be a few surprises if you're not watching your purchases carefully.

**BEST FOR:** SEEMINGLY EVERYONE



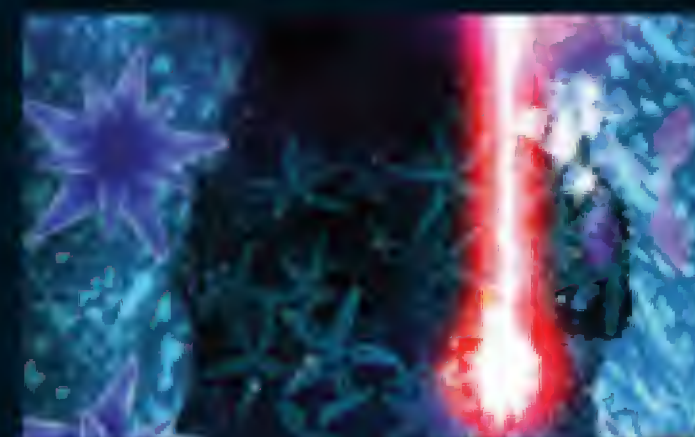
## ABYSS ATTACK

FOR: IOS  
PRICE: \$0.99 (approx £0.64)



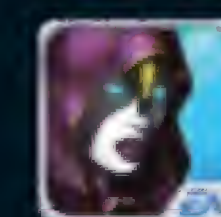
**4** Make like Captain Nemo with this steampunk submarine assault on hidden aquatic depths that's a hybrid of endless runner and bullet hell gameplay, pausing only to liven things up with an array of weapons and gimmicks. The level design is in a gorgeous near-3D style, while the sound design is soothing and ambient, but we would have been equally happy with Sebastian the crab belting out *Under The Sea*.

**BEST FOR:** JULES VERNE



## ULTIMA FOREVER

FOR: IOS  
PRICE: FREE



**5** The ruiner of many a social life returns for tablet and smartphone via EA. As the license suggests, this is a classic RPG/dungeon crawler with four character classes and an impressive array of customisation options, the level design and gameplay might appear dated to some, but it's refreshing to still find a truly story-driven RPG. Dated? We prefer timeless, quite frankly, and the only drag is the EA in-app purchases.

**BEST FOR:** OLD-SCHOOL D&D-ERS





# SciFiNow Book Club

Your community for  
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fantastic fiction



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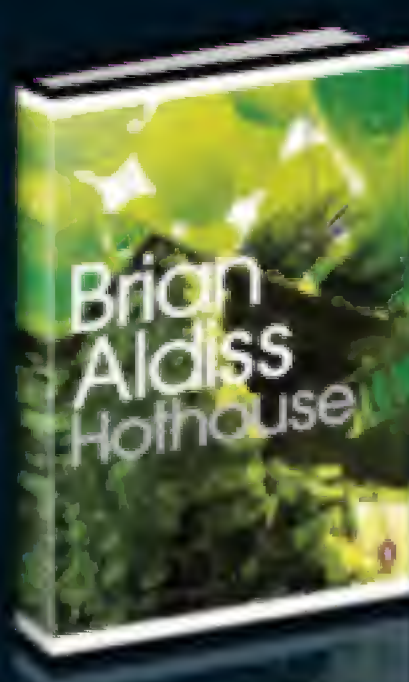


This Issue  
We Read:  
**The Haunting of  
Hill House**

Turn to page 90 to see why, and let  
us know what you think



Next  
We'll Be  
Reading:  
**Hothouse**



**1** Pick up  
*Hothouse* by  
Brian Aldiss,  
the naturalistic  
sci-fi tale that put  
actual science  
to one side in  
the pursuit of  
crafting a truly  
unique story.

**2** Follow  
SciFiNow  
on Twitter.  
Read and share  
your thoughts  
with the hashtag  
#BookClub;  
they might  
make it into  
the magazine!

**3** You can  
contribute  
to the  
Book Club  
discussions as  
much or as little  
as you like; the  
most important  
thing is that you  
have fun.

**4** Pick up  
issue 87 of  
SciFiNow to  
check out what  
we thought and  
learn about the  
history of the  
book and its  
author with our  
Essential Read.

## FEATURES

**90** Essential Read:  
*The Haunting Of Hill House*  
Learn about the life of  
Shirley Jackson, whose  
bleak house inspired  
Stephen King.

**92** A Beginner's Guide:  
Richard Matheson  
The best of the legendary  
writer's back catalogue.

**104** China Miéville  
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**100** Proxima

**102** Age Of Ultron

**102** Guardians Of The Galaxy

**102** Road Rage

**103** Battling Boy

## THIS IS YOUR BOOK CLUB

### Your Opinions

Tell us what you've been  
reading on Facebook or  
Twitter, and we'll print it

### Your Decision

Let us know what you want  
to see. This is your section, so  
tell us what you think

### Your Reviews

Write a review of the last  
book you read, and it could  
appear on scifinow.co.uk.  
Submit your review as a 300-  
word text file to scifinow@  
imagine-publishing.co.uk



WORDS  
MATTHEW  
HANDRAHAN

# ESSENTIAL READ: THE HAUNTING OF HILL HOUSE

SHIRLEY JACKSON IS THE MOST INFLUENTIAL  
HORROR AUTHOR YOU'VE NEVER READ, AND THE  
ARCHITECT OF THE SCARIEST HOUSE IN LITERATURE.  
ENTER IF YOU DARE – YOU WON'T FORGET IT...



The single greatest summation of Shirley Jackson's gifts can be found in the form of a dedication in Stephen

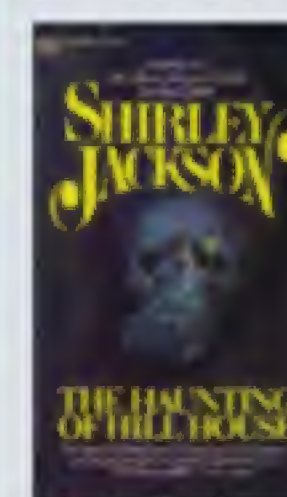
**King's Firestarter.** King, whose first novel was published nearly a decade after Jackson's death, put it like this: "To Shirley Jackson, who never had to raise her voice."

If you've ever taken a tour of Jackson's isolated, claustrophobic world you will understand just how perfectly chosen those words are. We live in a time when 'horror' is more likely to be associated with tortured teens and eviscerated corpses than creeping paranoia and creepy old houses. The subtle scare is hardly a lost art, but it's as scarce now as ever before. And frankly, nobody ever did it quite as well as Shirley Jackson.

From her very earliest attempts at writing, it was clear that Jackson had a certain affinity for the strange. She had always carried a sense that she didn't quite fit, both with her demanding parents and the demands of society at large. Jackson's grandmother often read to her from the works of Edgar Allan Poe, and her copious diaries were soon filled with adolescent musings on superstition and the supernatural. Literature was an escape. Funnily enough, the world of ghosts and witches often seemed more inviting than the one outside the door.

"When I first used to write stories and hide them away in my desk, I used to think

## SYNOPSIS



Hill House has evil in its rafters, or so they say. Such a grand old mansion should be coveted and desired, but people don't tend to find comfort within its walls. The history of Hill House is

tainted by madness and smeared with blood. People say that ghosts walk its halls. Dr John Montague dearly hopes that's true.

Montague believes Hill House to be the final destination in his quest to find scientific proof of the supernatural, but why leave such an important matter to chance? Montague has hand-picked his companions based on the frequency of strange events in their lives – people who seem to draw the supernatural toward themselves; lightning rods for whatever dwells within the walls of Hill House.

Eleanor Vance is simply glad to be free of her own home, where her ailing mother's demands flow like an unceasing river. People like her don't often receive invitations, even to haunted houses. It would be rude to resist. A break is just what she needs.





Few books come close to matching the sheer atmospheric terror of *The Haunting Of Hill House*.

## "I THOUGHT I WAS INSANE, AND I WOULD WRITE ABOUT HOW THE ONLY SANE PEOPLE ARE THE ONES WHO ARE CONDEMNED AS MAD" SHIRLEY JACKSON

that no one had ever been so lonely as I was, and I used to write about people all alone," Jackson wrote of her childhood, as quoted in ST Joshi's *The Modern Weird Tale*. "I thought I was insane, and I would write about how the only sane people are the ones who are condemned as mad, and how the whole world is cruel and foolish and afraid of people who are different."

Jackson struggled with this melancholy and paranoia for her entire life, but there are too few hard facts on the matter and enough speculation to fill multiple essays. There was a nervous breakdown in 1936 at the age of 20, and possibly a suicide attempt prior to that, but through it all she kept on writing. Stories emanated from her imagination as surely and naturally as the breath flowed from her lungs.

In the draft of a writers conference lecture – never delivered, but later published – Jackson wrote: "I tell myself stories all day long. I have managed to weave a fairy tale of infinite complexity around the inanimate objects in my house, so much so that no one in my family is surprised to find me putting the waffle iron away on a different shelf because in my story it has quarrelled with the toaster... It looks kind of crazy, of course. But it does take the edge off cold reality. And sometimes it turns into real stories."

This tendency must have proved fruitful in her early career, when much of the work Jackson published between managing a home and raising a family were acerbic dissections of domestic life. For many years women's magazines were her most reliable publishers, but Jackson's temperament couldn't help but draw her to the darker concerns. She would go on to write arresting stories about a trip to the dentist, a ride on the bus and hiring a maid – all quiet, powerful subversions of seemingly banal situations. Over time, themes began to emerge: prejudice, the outsider, mental fragility, and the dormant capacity for evil that we all share. Then, in 1948, *The New Yorker* published *The Lottery*.

If you have any interest in horror fiction, there's really no excuse to have not read *The Lottery* – it is as perfect an example of the short story form as you could hope to read, and you don't need to be a scholar to understand why. With such a taut, compact tale, spoilers are impossible to avoid completely, but its significance is impossible to express without alluding to its final moments. If you don't want to any clues, skip ahead now, because *The Lottery* didn't become the most controversial story ever published in *The New Yorker's* pages with unicorns and rainbows. From a scene of almost pastoral tranquillity in Jackson's

own small town of North Bennington, the story builds towards an act of the most chilling violence, it still hits home today. In 1948, it caused an outrage.

"I suppose I hoped, by setting a particularly brutal rite in the present and in my own village, to shock the readers with a graphic dramatisation of the pointless violence and general inhumanity of their own lives," she later said, as quoted by biographer Judy Oppenheimer in 1988. "The number of people who expected Mrs Hutchinson to win a Bendix washer at the end would amaze you"

Over the coming days and weeks, hundreds of letters cascaded through Jackson's letterbox. Some were from loyal fans, confused at this bold new direction from the sharp, observational writer they thought they knew. But most were from the outraged masses, veering between pure bewilderment and outright abuse. The more ferocious letters painted such a dim picture of humanity that Jackson considered quitting altogether, but she relented. After all, once the storm died away her name would be remembered for a long time to come.

"One of the most terrifying aspects of publishing stories and books is the realisation that they are going to be read, and read by strangers," Jackson said in her lecture, 'Biography Of A Story'. "I had ➤

### 5 Reasons to read...

## The Haunting Of Hill House

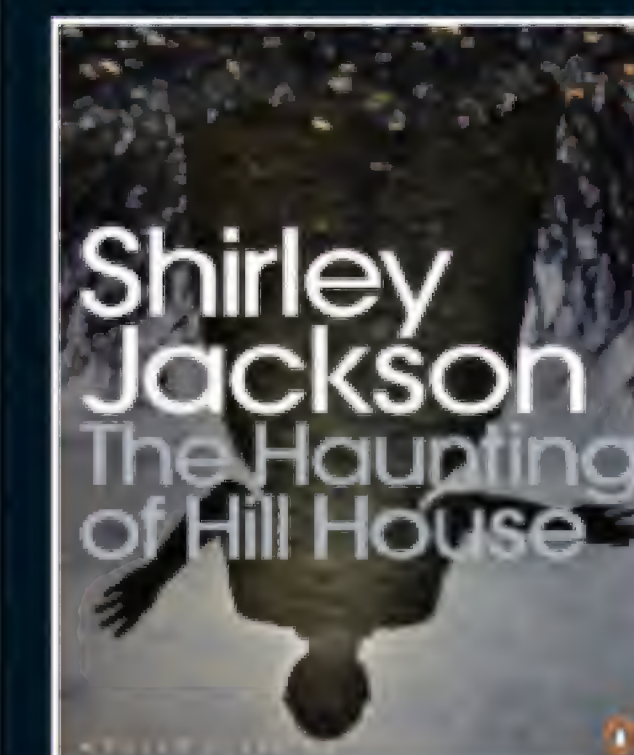
**1** Shirley Jackson is one of the great unsung authors in American letters. Calling her a giant of the horror genre doesn't quite do her talent justice; her prose has been compared to William Faulkner and Raymond Carver.

**2** But she is a giant of the horror genre, and you may never have encountered anything quite like her mix of mundanity and menace. Few of her stories are overtly supernatural, but their power to disturb is undiminished.

**3** This is the first time it's been possible to immerse yourself in her work since her heyday. For the first time in a long time, all of Jackson's novels and short story collections are now in print. You owe it to those who never had the chance.

**4** You may know more about *The Haunting Of Hill House* than you think. There have been two film adaptations of Jackson's book: Robert Wise's excellent 1963 version, and Jan de Bont's 1999 adaptation, which is the opposite of excellent.

**5** No haunted house novel written since *The Haunting Of Hill House* is free from its influence. If evil buildings get your motor running, accept no substitute.



All of Jackson's works are now available for everyone to enjoy.





## Your Take On The Classic

WHAT YOU  
THOUGHT  
@SCIFINOW



"#BookClub very good... Shirley Jackson is very good. *The Lottery* is very good n'all!"  
@DaveNeal33



"As Stephen King once observed, she possessed the power to terrify without ever having to

shout! #BookClub"  
@WHusseyAuthor



"It's a masterclass in the use of the unseen to represent the unspeakable.

#BookClub" @MABrownStuff



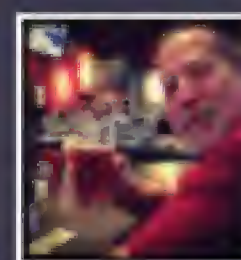
"Read it in school years ago – teacher had us reading aloud in a darkened classroom! Creepy and scary – awesome fun. #BookClub"

@mloutchaninoff



"Cold gothic masterpiece. Its depiction of a intense haunted location is terrifying and realistic.

#BookClub" @james\_bielby



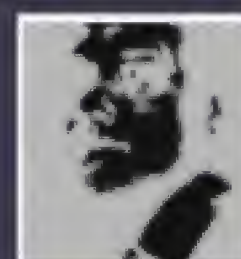
"Great book that still holds up very well as one of the best haunted house stories.

#BookClub" @Joe\_Jones



"A really great book – gives more insight into the characters and works on so many levels. Still scary too.

#BookClub" @cyberschizoid



"I love that book. Nell is way more annoying in the novel than the movie versions.

#BookClub" @Cinemartyn

What do you think? Let us know on Twitter or Facebook



1963's *The Haunting* has a reputation matched only by the original source material.

Issue 87's  
Essential Read:  
*Hothouse* by  
Brian Aldiss

Join in and share your thoughts on  
Twitter or Facebook



➤ never fully realised this before, although I had, of course, in my imagination dwelt lovingly upon the thought that millions and millions of people might be so far from being uplifted that they would sit down and write me letters I was downright scared to open... Even my mother scolded me; 'Dad and I did not care at all for your story in *The New Yorker*,' she wrote sternly. "It does seem, dear, that this gloomy kind of story is what all you young people think about these days. Why don't you write something to cheer people up?"

Fat chance. While there were lighter moments in Jackson's career after *The Lottery*'s publication – the semi-autobiographical *Life Among The Savages* and *Raising Demons* being chief among them – its power and reach galvanised her faith in pursuing darker, more intense ideas. She had long nurtured a fascination with witchcraft, studying it at great length and even publishing a non-fiction book called *The Witchcraft Of Salem Village*. Jackson had never been best pleased with the way of the world, at least on its surface, so the idea that something larger and more powerful lay beneath fired her imagination.

"I have had for many years a consuming interest in magic and the supernatural," she said in 1948, as quoted by ST Joshi. "Everything I write involves the sense, which I feel, of a human and not very rational order struggling inadequately to keep in check forces of great destruction, which may be the devil and may be intellectual enlightenment."

## "I THINK THERE ARE FEW IF ANY DESCRIPTIVE PASSAGES IN THE ENGLISH LANGUAGE THAT ARE ANY FINER THAN HERS" STEPHEN KING

If publicly Jackson allowed for the possibility that such forces were not 'the devil', in private she suspected otherwise. When she first read an account of a group of 19th Century psychic researchers who rented a haunted house to conduct experiments around supernatural activity, the potential for a story was immediately apparent. But it wasn't until a train journey to New York City that the seed of *The Haunting Of Hill House* began to germinate in her mind. As the train slowed to a stop at 125th Street, Jackson looked out beyond the station walls at a tall, black building, "dim and horrible in the dusk." In her lecture 'Experience And Fiction', she recalled the building as, "so disagreeable that I could not stop looking at it." That night, the building invaded her dreams, and the following day she altered her return ticket to an evening train so the darkness would obscure its terrible facade.

But her memory of the building was undimmed. Intrigued by its apparent power, she asked a friend based in New York City to locate the structure and research its history. Jackson's friend discovered that the building had been

gutted by fire seven months before, and the only side untouched by the blaze was that facing the 125th Street station. "From any other angle it was not recognisable as a building at all," she recalled.

Convinced that her next story should be set in a haunted building, Jackson began gathering photographs of 'odd' houses. Eventually, her search turned up a photograph of a house in a Californian town, which carried the same sense of 'disease and decay' as that fire-scorched shell in New York. After making contact with her mother, who had lived in California all of her life, Jackson made another discovery: the house in the photo was built by her great-grandfather, an architect. It had been uninhabited for years until, one day, it mysteriously caught fire and burned to the ground.

But there is one last piece of this puzzle – the strangest piece of all. One morning a few weeks later, Jackson entered her office to continue her research. On her desk, a piece of paper had been moved to the centre, away from the untidy stacks that typically littered its fringes. Written on the sheet were two words: 'DEAD DEAD'.





Despite having no memory of doing so, the words were written in her own hand. Work on *The Haunting Of Hill House* started that day. "I had no choice," she recalled. "The ghosts were after me."

"No live organism can continue for long to exist sanely under conditions of absolute reality; even larks and katydids are supposed, by some, to dream. Hill House, not sane, stood by itself against its hills, holding darkness within; it had stood for 80 years and might stand for 80 more. Within, walls continued upright, bricks met neatly, floors were firm, and doors were sensibly shut; silence lay steadily against the wood and stone of Hill House, and whatever walked there, walked alone."

So begins *The Haunting Of Hill House*, and you should need no more evidence of its greatness than this perfectly turned passage. Indeed, in his appraisal of the horror genre, *Danse Macabre*, Stephen King noted, "I think there are few if any descriptive passages in the English language that are any finer than this." And there are many more like it inside; Jackson somehow making the implausible notion of an 'evil house' seem oppressively real, and documenting with poetic detail its ruinous effect on the people within.

"The face of Hill House seemed awake, with a watchfulness from the blank windows and a touch of glee in the eyebrow of a cornice. It was a house without kindness, never meant to be lived in, not a fit place for people or for love or for hope."

And yet, for all its brilliance and lasting influence, *The Haunting Of Hill House's* popularity burned brightly before fading away. Jackson's body of work remained neglected for years, with swathes of her writing out of print – another genre author consigned to the ghetto. It's an injustice we are only now beginning to correct, though it's likely that Jackson would have expected nothing less. After all, the real world had always been a disappointing place.

"She received no awards or prizes, grants or fellowships; her name was often omitted from lists on which it clearly belonged, or which it should have led," her husband, Stanley Edgar Hyman, wrote after her death in 1965. "She saw those honours go to inferior writers, or to writers who were no writers, without bitterness, but with the wry amusement which was her habitual attitude toward her own life and career."

"I think that the future will find her powerful visions of suffering and inhumanity increasingly significant and meaningful, and that Shirley Jackson's work is among that small body of literature produced in our time that seems apt to survive."

"That, too, she would have found wryly amusing." ☞

# Where Have I Seen This Before?

DARE YOU READ ON?

## THE FALL OF ► THE HOUSE OF USHER

The most famous short story by arguably the most famous American horror author of all time: the ill-fated Edgar Allan Poe, whose writing was a huge influence on the young Jackson. If you were to trace a line between Jackson's body of work and Poe's, it would start at *The Haunting Of Hill House* and finish at *The Fall Of The House Of Usher*.

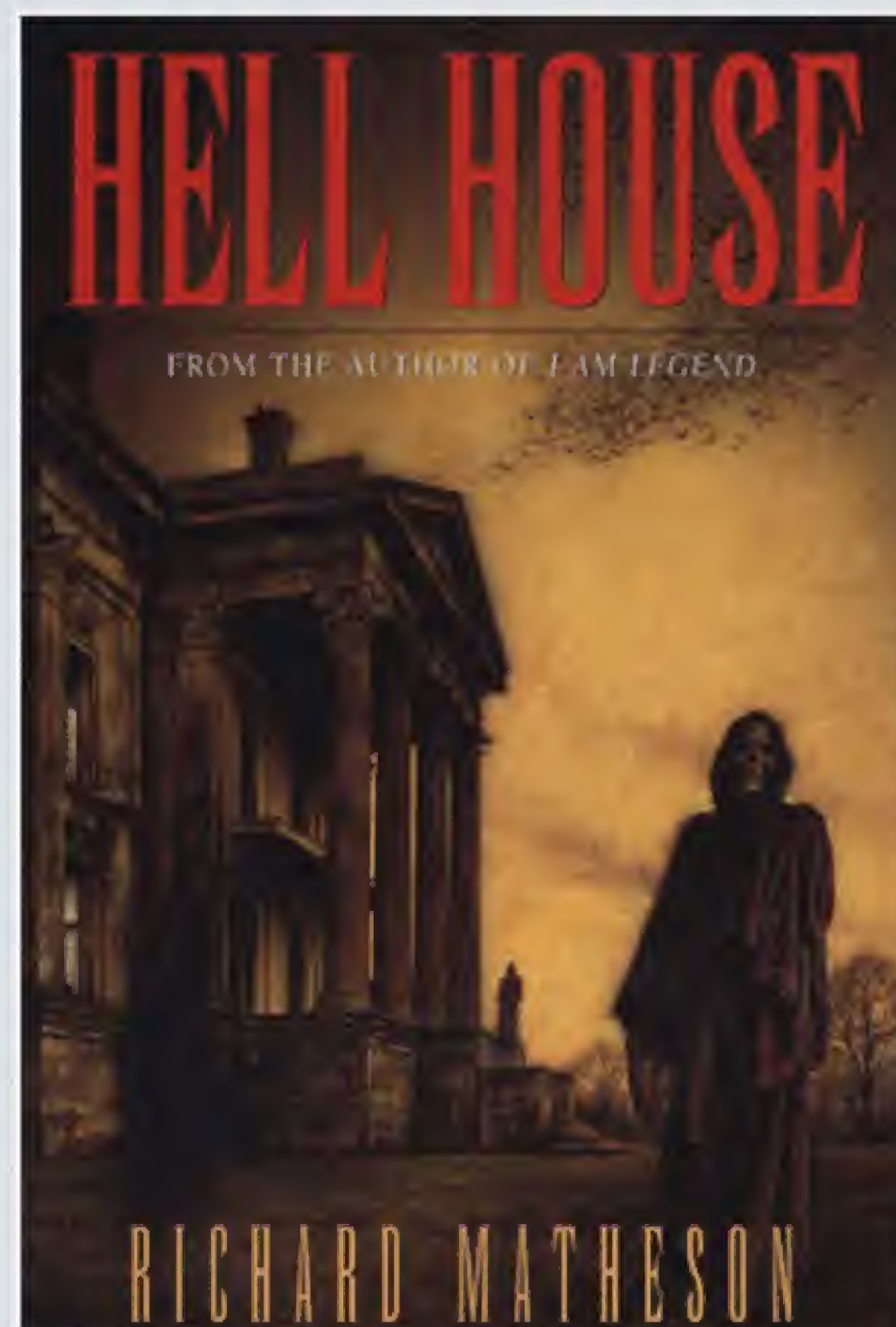


## ◀ WE HAVE ALWAYS LIVED IN THE CASTLE

The proof of Jackson's soaring talent lies in the coherence of her authorial voice. She built a universe purely through theme, tone and suggestion, so her books feel like a piece of a puzzle even when superficially distinct. With that in mind, *We Have Always Lived In The Castle* is required reading; a very different take on women, fear and ancient buildings.

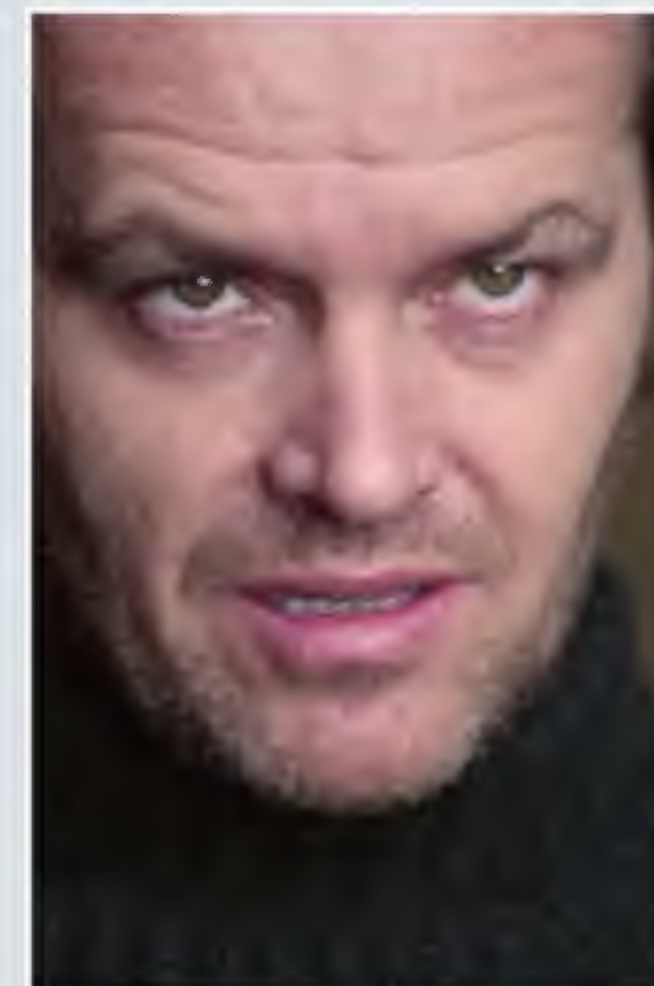
## THE AMITYVILLE HORROR ►

Jay Anson's 1977 book shot to the top of the bestseller lists on a marketing campaign built around its apparent basis in fact. George and Kathy Lutz and their children claimed they had been the victim of a demonic entity, and the dissenting voices did nothing to quell public enthusiasm. To date, there have been ten films based around the Amityville legend.



## HELL HOUSE ▲

Richard Matheson should be familiar to every last one of you from his brilliant take on the vampire myth, *I Am Legend*, and *Hell House* is what happens when you apply that sensibility to the concept of an evil building. In terms of plot it's a retread of *The Haunting Of Hill House*, but in execution it's an altogether more confrontational and violent novel.



## ◀ THE SHINING

Well, it's not as if we could leave it out. Thanks in no small part to the efforts of Stanley Kubrick and Jack Nicholson, Stephen King's story of a caretaker succumbing to the malign influence of a remote hotel is now a standard entry point for haunted houses in fiction. The King's novel and the film it inspired are very different, but equally terrifying.

## THE TURN OF ► THE SCREW

It's perilously difficult to write even three sentences about Henry James' classic tale of the supernatural without risking a spoiler. Even calling it a 'ghost story' might be giving a little too much away, but suffice to say its influence on *The Haunting Of Hill House* is plain to see. With a single attempt, James cast a long shadow over the horror genre.





Which author would you like to see tackled next?

Let us know on Twitter or Facebook



© New Chemical History

# A BEGINNER'S GUIDE TO RICHARD MATHESON

He is legend – where to start with the late genre master **WORDS JONATHAN HATFULL**

In the pantheon of 20th Century genre writers, there has arguably been no one more influential than the late great Richard Matheson. Credited as an inspiration by Stephen King, Chris Carter, George A Romero and JJ Abrams, the volume and creativity of Matheson's work stands the test of time, and his incredible body of writing shows him to be one of the genre's most visionary talents.

After making his name as a short story writer, he published his novels *Someone Is Bleeding* and *Fury On Sunday* in 1953. One year later, Matheson wrote the book that many regard as his masterpiece: *I Am Legend*. The intimate, chilling story of the last man left alive in a vampire-ridden world showed his gift for conjuring

believable worlds, sympathetic but complex protagonists and knock-out endings. His next novel, *The Shrinking Man*, became a science fiction classic, and it wasn't long before Hollywood came calling.

**"HIS CONTRIBUTION TO SCIENCE FICTION, FANTASY AND HORROR IS FONDLY REMEMBERED"**

Matheson wrote some of *The Twilight Zone*'s finest episodes, including several based on his short stories like the legendary 'Nightmare At 20,000 Feet' and 'Steel' (later turned into *Real Steel*,

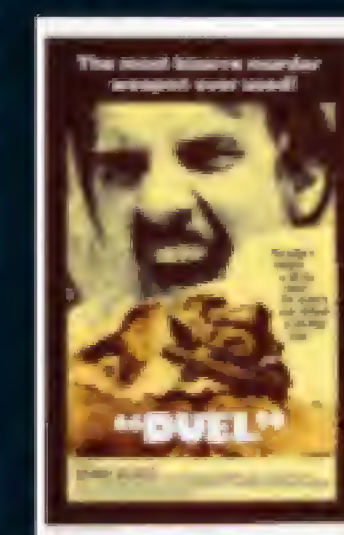
starring Hugh Jackman). He also wrote the screenplay for Steven Spielberg's classic thriller *Duel*, the bulk of Roger Corman's Edgar Allan Poe, the adaptation of Dennis Wheatley's *The Devil Rides Out* for Hammer and the film version of his own novel *Hell House*.

Matheson's romantic side may not be his most publicised attribute, but it was tremendously effective in *Bid Time Return* and *What Dreams May Come*. While he wasn't restricted to genre material, it is his contribution to science fiction, fantasy and horror for which he is most fondly remembered. Even in his stories which hinged entirely on shocking twists, it's the humanity of characters like Robert Neville and Scott Carey that makes their stories so effective as much as any apocalypse or terrible twists of fate.

## MATHESON ON FILM

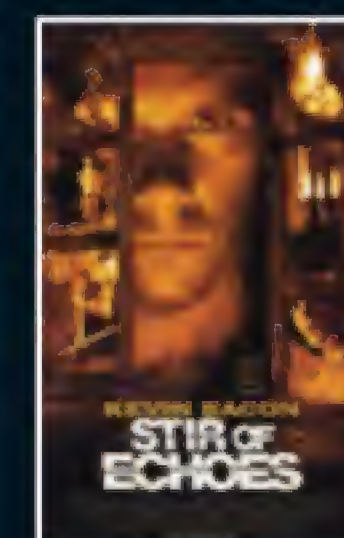
THE FIVE BEST ADAPTATIONS OF THE MASTER'S WORK

### Duel



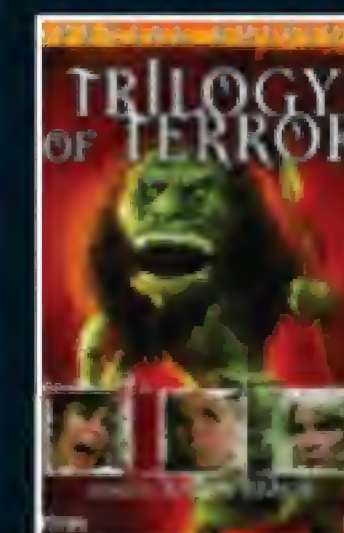
Steven Spielberg made his mark with this thrilling 1971 TV movie adaptation of Matheson's story of a relentless truck pursuing Dennis Weaver. This is a must-see.

### Stir Of Echoes



Matheson's 1958 novel was turned into an overlooked thriller in 1999, which stars Kevin Bacon as a family man who starts having nightmarish visions.

### Trilogy Of Terror



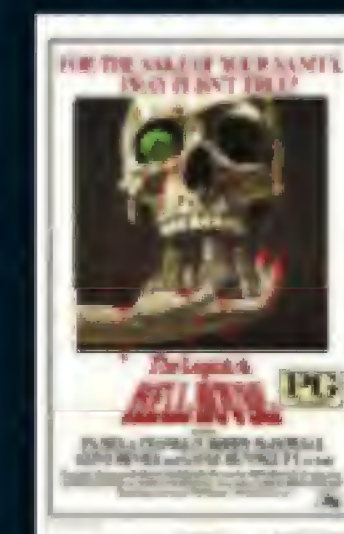
Three of Matheson's shorts were adapted for this 1975 anthology horror as Karen Black is put through hell in each one. Killer doll segment 'Amelia' is brilliant.

### Twilight Zone: The Movie



Forget Spielberg, George Miller's retelling of 'Nightmare At 20,000 Feet' is the best part of the 1983 film, with a terrific performance from John Lithgow.

### The Legend Of Hell House

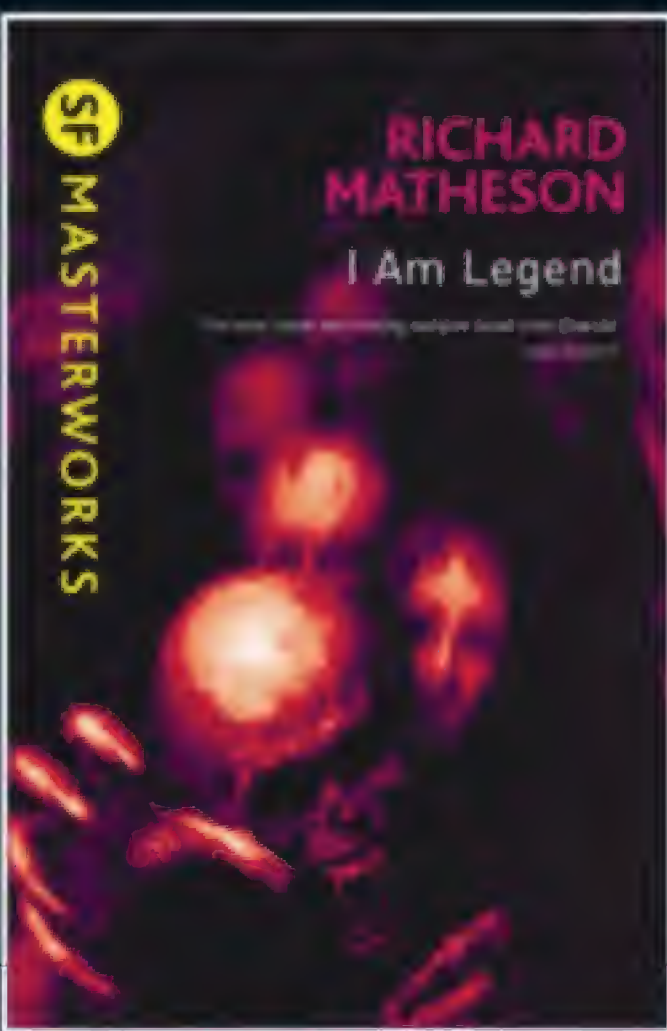


Despite its obvious similarities to *The Haunting*, there's a real sense of creepiness attached to this underrated 1973 adaptation of Matheson's novel, *Hell House*.





2007's *I Am Legend* is perhaps Matheson's most high-profile adaptation.



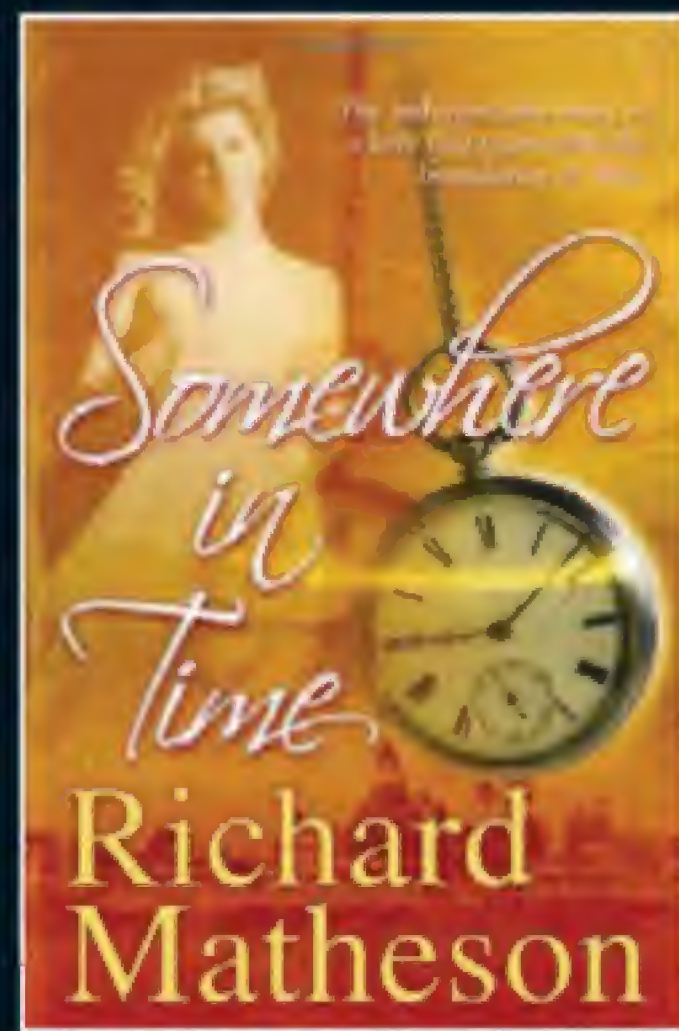
## The masterpiece

Matheson re-invents the vampire story

**I AM LEGEND**  
Publisher: Gollancz  
Published: 1954  
Price: £7.99

This tale of the last man in a world taken over by vampires is thrilling, thought-provoking and heartbreaking. Robert Neville lives in his boarded-up house, keeping to his routine and travelling out every day to kill a bloodsucker or two. At night, the vampires flock to his house to taunt him. As the novel progresses, Neville gradually comes to realise that he has become the monster in a world that is no longer his own. Massively influential, three films (and one *Asylum* knock-off) have failed to do this cerebral, low-key horror justice.

“*I Am Legend* is masterful and a great zombie vampire end of the world story. #BookClub”  
@DaveNeal33



## Romance in time

Star-crossed lovers and crossing time

**BID TIME RETURN**  
Publisher: Tor  
Published: 1975  
Price: £6.99

Matheson moved away from horror and tense science fiction with which he had made his name with this tender and tragic love story. A young man discovers a photograph of a beautiful actress before realising that through hypnosis he can travel back in time to meet her. Naturally, the course of love does not run smooth, and the ending is bittersweet, but there's a tenderness to *Bid Time Return* (republished as *Somewhere In Time* after the successful film adaptation) which shows a heart that had always been hinted at.

“The story is beautiful. Sentimental but not gushy and a great open ending. :) #BookClub”  
@Pussinabox



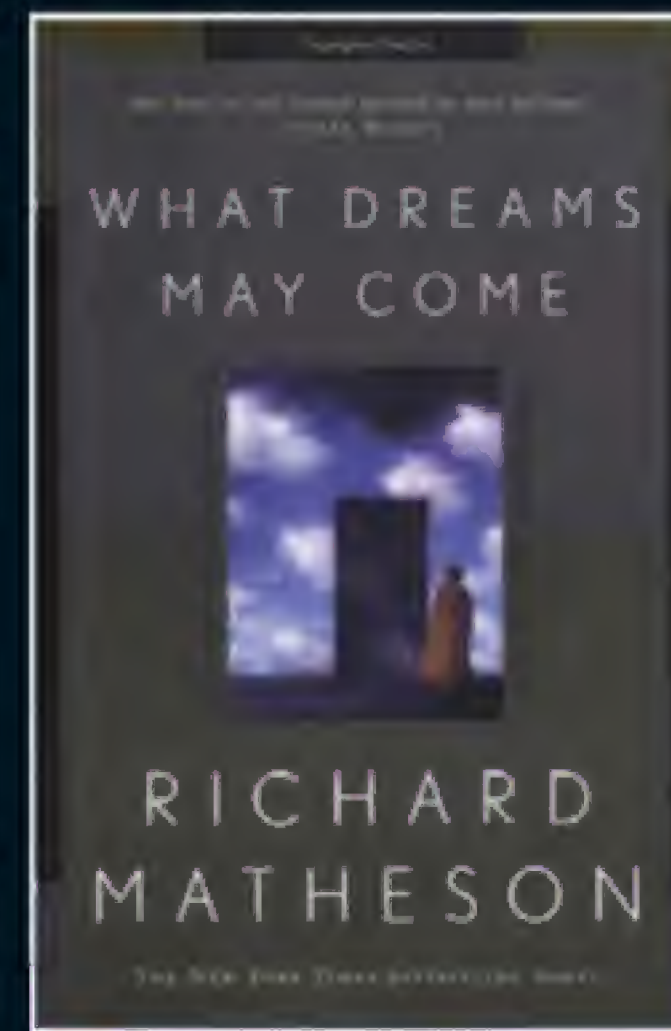
## Down to size

The world is drowning

**THE SHRINKING MAN**  
Publisher: Gollancz  
Published: 1956  
Price: £8.99

This novel came about after the author saw a film in which an actress put on a hat that was too big for her. *The Shrinking Man*, as you'd expect from the title, is the story of a man who grows smaller and smaller. His family lose respect for him, he's taunted in the street, and finally shrinks to a size where he has to contend with cats, birds, and a black widow spider. There's a good dose of middle-class American male panic here, as well as a fantastic ending as Scott Carey realises that he won't die; he will just keep shrinking.

“It's incredibly tense, sad and strangely uplifting. The ending soars even as he gets smaller. #BookClub”  
@24framesoffilm



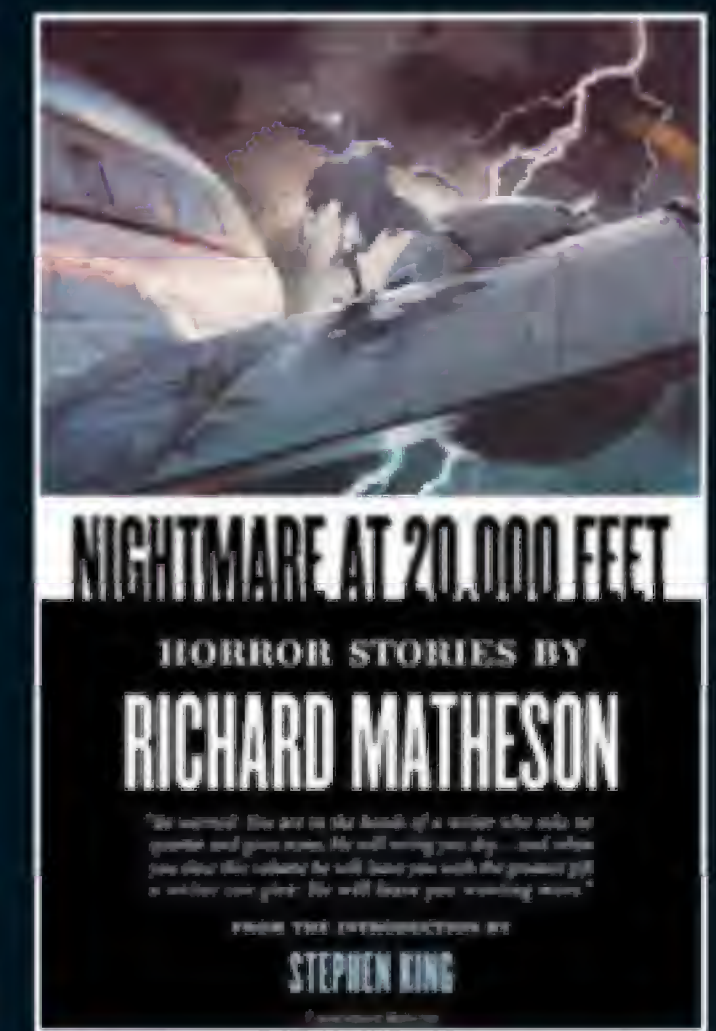
## Heaven and Earth

A man travels to hell to rescue his wife

**WHAT DREAMS MAY COME**  
Publisher: St Martin's Press  
Published: 1978  
Price: £7.69

Ignore the film adaptation; *What Dreams May Come* is a meditative study of faith and different beliefs of what happens after death. When Chris Nielsen dies in a car crash he goes to heaven, only to witness his wife kill herself and go to hell. Chris sets off to find and rescue her, travelling through the realms of perdition to do so. Like *Bid Time Return*, Matheson's heartfelt story threatens to tip into sentimentality, but is ultimately a moving and fascinating depiction of the afterlife.

“It's a really thoughtful examination of the after life. It also has a very tense story line. #BookClub”  
@PedroFraser



## Short stories

A world of pure imagination

**NIGHTMARE AT 20,000 FEET: HORROR STORIES**  
Publisher: Tor  
Published: Various  
Price: £11.73

While *I Am Legend* was Matheson's masterpiece, it was his short stories that really established his status as one of the genre's most influential authors. Although some hits are not included here, it's an excellent place to start. 'Nightmare At 20,000 Feet' is fantastic, 'Dance Of The Dead' is truly creepy, while 'Prey' is a brilliant killer doll tale. Best of the bunch, though, is 'Long Distance Call'. Based on an urban legend, the story of a phone call from beyond the grave packs a truly heart-wrenching ending.

“All his short stories are very good. Some were made for *Twilight Zone* in the Sixties. #BookClub”  
@MrsHirez



**Details** Author: Ann Leckie Publisher: Orbit Price: £7.99

# ANCILLARY JUSTICE

Are you a man, woman or ship?

**Top marks to** author Ann Leckie for originality; it's just unfortunate that it doesn't pay off. *Ancillary Justice* is undeniably an unforgettable read, but perhaps not for the reasons she'd have hoped.

Opting for a first-person narrative can be risky, but it's even more so when your lead isn't initially likeable. Breq's a woman who may or may not be a man and was once a ship, as well as 20 people – with the potential to be hundreds – but is now just one. Confused? Us too. Although her multi-bodied/AI/mechanical/gender-confused form is later explained – to some degree – this doesn't stop the first third being a thick slog through a narrative that makes little sense.

We later learn that the Radchaai language doesn't use gendered pronouns, opting instead for the generic 'she'. It's an interesting

concept, raising some lofty questions about who we really are, but it also results in a disappointing lack of imagery. You'll spend a good few chapters thinking somebody is female before a non-Radch names them male.

**"ENVISIONING LECKIE'S WORLD IS A CONSTANT STRUGGLE, WHICH IS A SHAME, AS THERE'S POTENTIAL"**

There's no way of telling whether a relationship is romantic or otherwise, and it's especially tricky to navigate scenes with multiple characters.

At our best guess, we'd say Breq is female, a hardened warrior who struggles with her emotions. We found it hard to warm to her on her quest, especially when we're not sure

exactly what it is. The supporting cast aren't an improvement. While on her mission she saves Seivarden, a captain who served on the Radchaai starship 1,000 years ago. Her appearance adds yet another element of mystery,

since the Radchaai religion suggests that every action is preordained, but figuring out her motives is frustrating.

Once you accept these difficulties things begin to pick up. Deception and revenge become prominent conventions and spur you on towards the finish line. But be warned: this isn't a light read, and despite a relatively average length you won't get through it overnight. Leckie's preference for double lettered nouns – Radchaai, Garseddai, Anaander Mianaai, and the ridiculously named Rrrrrr aliens – doesn't aid readability either.

There's also a Big Brother concept that's a plausible, albeit unnerving prospect, and the idea of such an intelligent artificial intelligence – irony noted – is unsettling, yet not inconceivable, making some aspects read like a realistic, distant future.

The plot is decent, but Breq's obsession with using the correct terms for gender, clothing and class is tiresome; the philosophical elements about equality and identity are overstated, and the generic 'she' detracts too much from the story. Envisioning her world is a constant struggle, which is a shame when there's potential for it to be a highly imaginative space opera.

There is certainly room for improvement in parts two and three, but whether you'll want to persevere that far is another matter.

Rowena Heal

**VERDICT** ★★☆☆☆



#### IF YOU LIKE THIS TRY...

**The Best Of All Possible Worlds**

Karen Lord

The narrative is as imaginable, but with less double lettering and clearer character descriptions.

## Your Five Identity & Gender

CHOOSE YOUR TOP FIVE  
@SCIFINOW ON TWITTER



### 1. The Passion

Jeanette Winterson

"All sorts of gender and identity politics set in the magical masked carnival of Venice. #BookClub" @JParsons87



### 2. Regina's Song

David and Leigh Eddings

"A rather haunting tale involving a murder of a twin and a confusing plot twist. #BookClub" @safcinexile



### 3. Cloud Atlas

David Mitchell

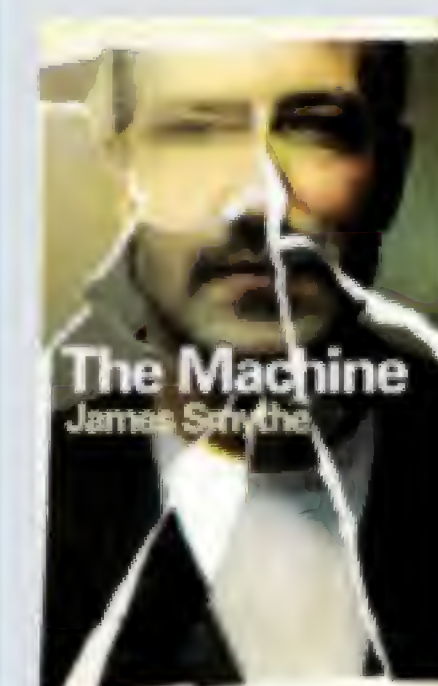
"A good one for this I think, because the message was that certain qualities transcend gender. #BookClub" @LibraryTasha



### 4. Woman On The Edge Of Time

Marge Piercy

"Proper Seventies feminist SF – sweeping, engrossing and still pertinent. #BookClub" @BeingBetteDavis



### 5. The Machine

James Smythe

"Claustrophobic psychological sci-fi horror that deals with identity and memory. Riveting. #BookClub" @DomPeppiatt





**Details** Author: Philip Kerr Publisher: Quercus Price: £12.99

# PRAYER

Be careful what you pray for

**Ever said a** silent prayer asking God to grant you the winning lottery numbers or give you a sign for the 4.14 from Chepstow? Cheeky little *Bruce Almighty*-style requests that can cause no harm or offence, but indicate a faith of some sort.

Disillusioned Special Agent Gil Martins is having trouble believing, and having always been a religious man his dwindling faith is a cause for concern not just for him, but for his fiercely devout wife, Ruth. Adding fuel to an already smouldering fire, a serial killer dubbed St Peter is on the rampage, leading Gil to conclude that if God does exist, why is such mindless death and destruction allowed?

A non-believer in Houston, Texas is tantamount to a suited and booted Captain James T Kirk at a *Star Wars* convention, and before he knows it, the curtains are twitching and Ruth asks him to leave. Homeless, faithless and confused, Gil finds himself drawn to the bizarre deaths of high-profile atheists; his investigation leads him to Esther, a deranged member of the Izrael Church of Good Men and Good Women led by the

creepily smug pastor Nelson Van Der Velden. Something about Esther's claims that prayer is the killer convinces Gil to delve deeper until more people wind up dead and it looks as though he could be the next in line.

You don't have to be a theologian to get to grips with *Prayer*, as there are an inevitable smattering of Biblical quotes and sermons which, given the theme of the book warrant inclusion. However, they are a tedious addition and can be skimmed over without spoiling the thread. Despite *Prayer* being marketed as a supernatural thriller, it takes some time to arrive at the juicy stuff with almost two thirds of the 410 pages plodding along as a very readable Dan Brown-style suspense and intrigue novel. Perseverance pays off though, and by the end you won't know what's hit you.

Claire Nicholls

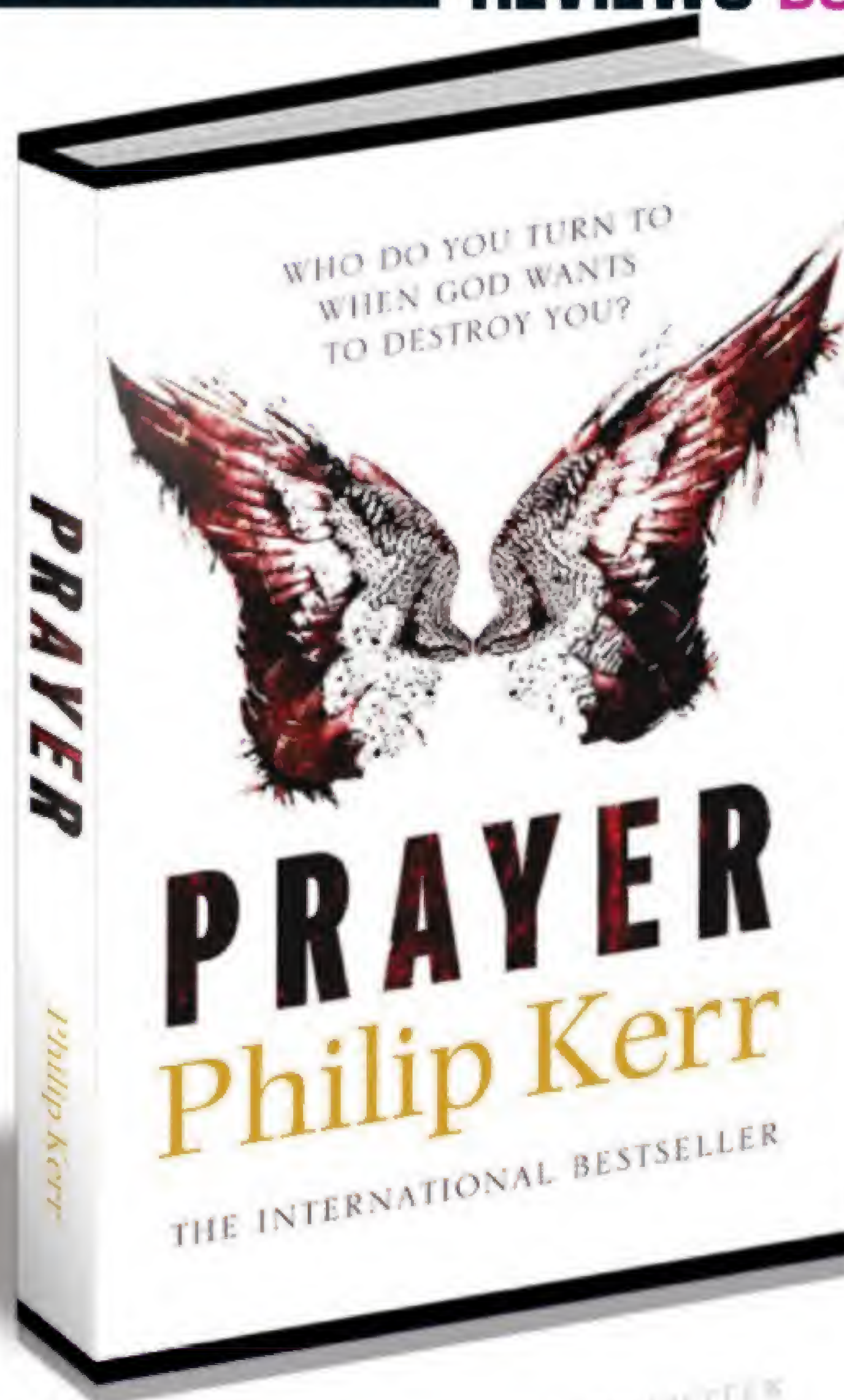
**VERDICT** ★★☆☆



**IF YOU LIKE THIS TRY...**

**Elisha's Bones**  
Don Hoese

Indiana Jones meets *The Da Vinci Code* as a sceptical professor searches the mystical bones of an ancient prophet.



**Details** Authors: Wu Ming-Yi Publisher: Harvill Seeker Price: £16.99

# THE MAN WITH THE COMPOUND EYES

This eco-fantasy is causing waves

**A toxic tsunami** of the world's waste decimates a small Taiwanese town. In the aftermath of the catastrophe, Alice Shih, a literary professor contemplating suicide, discovers Atile'i, an injured South Pacific islander, washed up amongst the refuse.

With chapters told from multiple perspectives, we learn Alice is struggling with the mysterious death of her husband and disappearance of her son Toto. Meanwhile, Atile'i is from an isolated tribe that banished him for having a second son.

While Alice's tragic loss sits at the heart of the story, Atile'i's narrative is more enthralling. The author excels at creating the island of Wayo Wayo, including much detail. But magical goings on aren't limited to this distant land.

Unfortunately, a weak third act undermines things. Through bonding with Atile'i, Alice develops a renewed vitality and the pair set off into the mountains to search for Toto. But not before she rekindles her

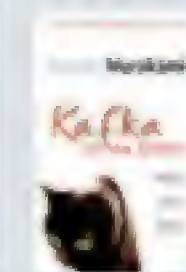
love of writing and starts work on a new novel. This is where things get confusing.

The few lines we get to read are identical to the opening of a later chapter, and when she names it 'The Man With The Compound Eyes,' we find ourselves lost in a story-within-a-story. While this approach has its merits, the key revelations about Toto's fate are bound up in this literary turducken, so the ending feels frustratingly unresolved.

On the face of it, Wu's novel is a heavy-handed metaphor for humanity's environmental impact. However, beautiful writing and the survivors' relationships make for a more nuanced read, even if it disappears into philosophical metaphysics.

Jack Parsons

**VERDICT** ★★★★★



**IF YOU LIKE THIS TRY...**

**Kafka On The Shore**  
Haruki Murakami

The story of a man who can talk to cats converges with a teenager on the run from fate in this postmodern fairy tale.





  
**audible.com**

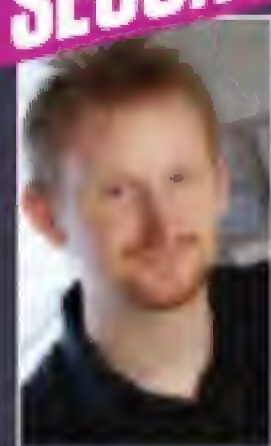
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60 SECONDS WITH



## David Dalglish

**You've had quite the journey from bestselling self-published author to signing your current deal with Orbit. Can you catch us up?**

My wife discovered that I could publish on the Kindle free, so I looked into the various successful fantasy self-publishers, then strove to outdo them. I had a few novels just sitting on my hard drive, so I edited them, got the covers made, and then hit upload before I could change my mind. Things slowly grew until I released *A Dance Of Cloaks* – heavily focused on thieves and assassins instead of orcs and wizards – and it took off, as did the two follow up novels, and suddenly came the offers of representation. Not bad for a guy delivering pizzas, really.

## "I'M TRYING TO BE MORE CAREFUL ABOUT WHO I KILL"

**Your series are known for their high mortality rates. How do you decide whose time is up?**

Usually I have a feeling that a character will die, but so many times I've been thoroughly wrong. In *A Dance Of Cloaks* there was one character I meant to have die, only for her to grace the cover of the following two novels. I'm going by gut feeling, but lately I'm trying to be a bit more careful about the characters I kill, because each one is the end of someone's favourite, and the end of the potential stories I could tell with them. If the story demands an end to a character, even if it's a major character, I'll do it. I might sniffle a little, but I'll do it.

**Sum up your *Shadowdance* series.**

The series follows Aaron Felhorn, son of the most powerful man in the criminal underworld. He's trained to be the heir to his father's throne, but turns his back against such a life. The books detail his initial rebellion and private battles against the thief guilds that are waging war against the wealthy lords of the city. The further into the story, the more his circle of influence widens. Basically it's a family crime drama, only they're wielding swords instead of



guns and wearing cloaks instead of suits. *Game Of Thrones* meets *The Wire*? Yeah, I can go with that.

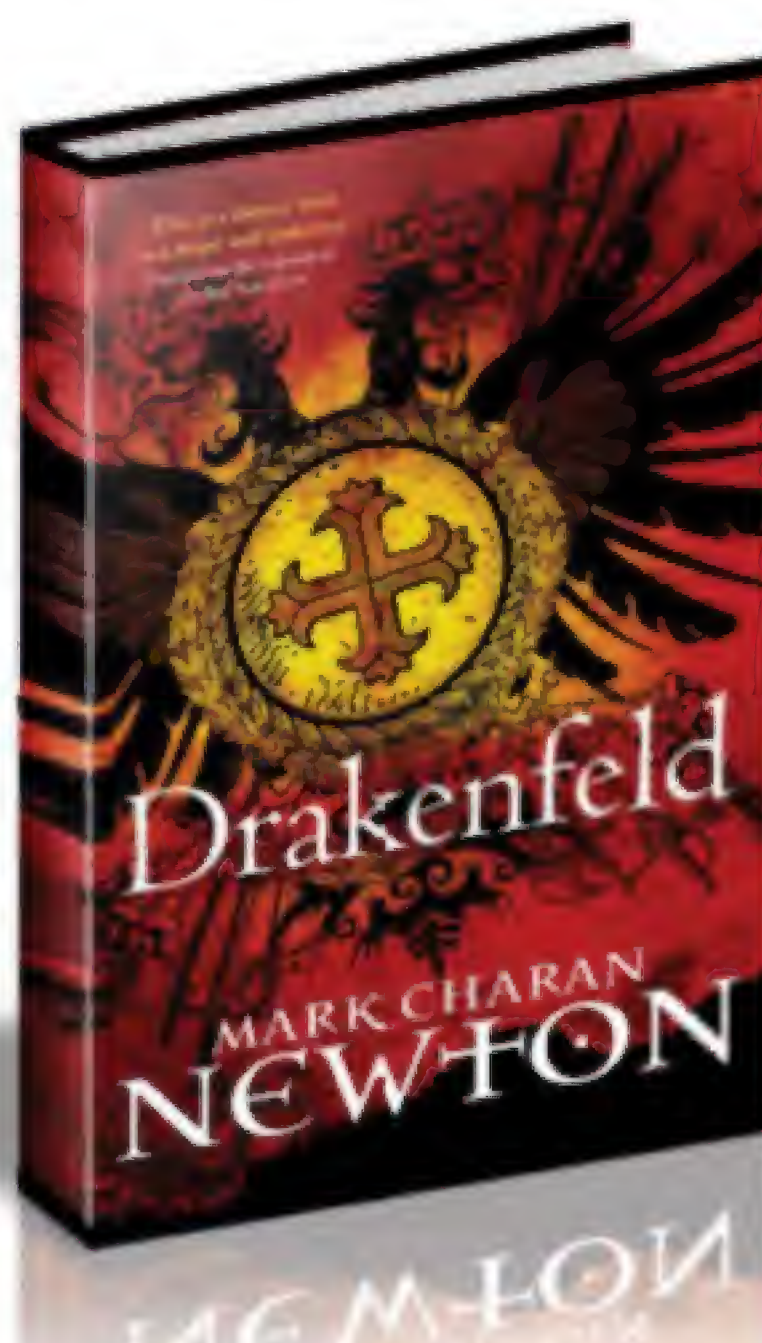
*A Dance Of Cloaks* and *A Dance Of Blades* are out now. *A Dance Of Mirrors* will be released on 3 December.

**Details** Author: Mark Charan Newton Publisher: Tor Price: £17.99

## DRAKENFELD

An olde fantasy worlde Columbo

**You'd be forgiven** for thinking *Drakenfeld* was going to be a generic sword-and-sorcery epic, what with the fact that Draken sounds a bit like dragon. It's to Mike Charan Newton's credit, however, that it's absolutely



nothing of the sort. It's also to his credit that it's a pretty good read.

The setting of *Drakenfeld* is inspired by Ancient Rome, which is a source as rich as any for ideas. It concerns Officer Lucan Drakenfeld, who works for an all-powerful society known as the Sun Chamber, who have enforced the laws of the land for centuries. They're like some publicly known Illuminati, who oversee the dealings of the world in *Drakenfeld*. Lucan returns to his home city of Tryum after his father dies, and ends up becoming involved in a murder mystery, the victim being the sister of the King. The city is far worse than he remembers it, fraught with beggars and underworld elements, setting the scene perfectly for an investigation that isn't quite hard boiled, but perilous and filled with ne'er-do-wells nonetheless. His findings lead to pretty severe ramifications for more than the just the city.

*Drakenfeld* is told from a first-person perspective, so the reader gets a pretty clear insight into the way the world works, with Newton painting a pretty vivid description of Tryum and the nefarious characters contained therein. For a novel told from a first-person perspective it feels slightly tame compared to other mysteries, but it's a richly written and always engaging work, with well-developed characters and a nice mystery to get stuck into.

It's the first in a new series too (aren't they always), so there's scope for more *Drakenfeld* in the future. He could be like an olde fantasy worlde Columbo. Just one more thing...

Daniel Cairns

**VERDICT** ★★★★★



**IF YOU LIKE THIS TRY...**

**Dissolution**  
CJ Sansom

A historical murder mystery with a lawyer called Shardlake and links to Thomas Cromwell.

**Details** Details Authors: Kelley Armstrong Publisher: Sphere Price: £16.99

## OMENS

One for sorrow, two for joy...

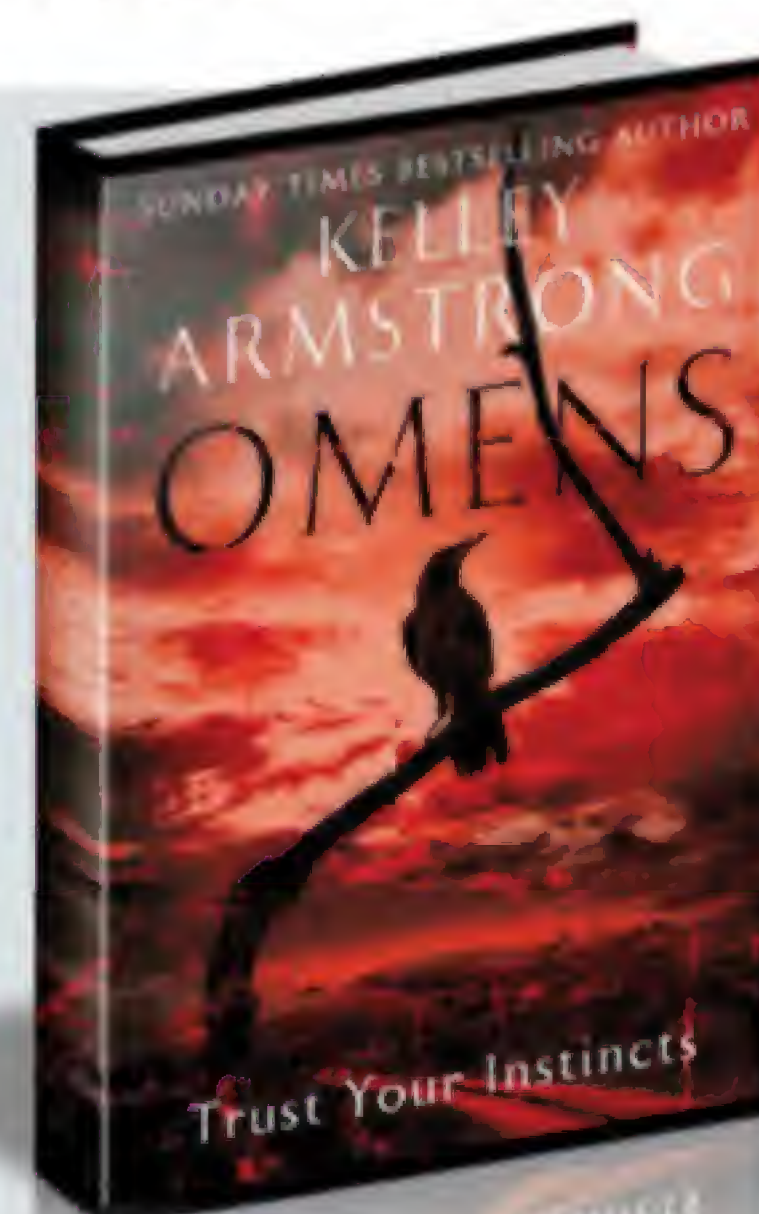
Sci-Fi Now  
Must read now!

**Imagine waking up** every morning knowing that you are rich enough to treat work as a hobby rather than a necessity, and that your wealthy and handsome fiancé is about to run for senate. Life couldn't be more perfect. Unless you are Olivia Jones, who despite having all of the above is about to discover that she really isn't who she thought she was.

In one devastating evening she learns that not only is she adopted, but that her biological parents are infamous serial killers. With the paparazzi breathing down her neck and the elite social circle of protection closing its door on her, she runs, finding herself inexplicably drawn to Cainsville, a bizarre *Twin Peaks*-type of town that welcomes her like a long-lost relative. The

town and its inhabitants begin to waken memories and intuitive sensations that she doesn't understand, but prompt her to investigate the possibility that her parents were innocent. Guided only by gut instinct and a variety of undecipherable signs, Olivia embarks on a mission to unearth the truth.

*Omens* is the first in Kelley Armstrong's Cainsville series, and offers a tantalising taste of what promises to be a weird and wonderful literary journey. There are many fish-out-of-water-type novels out there, but *Omens* adds a hefty, sadistic kick, not only via the horrific serial killings, but with the additional mystery of Cainsville and its creepy residents. Armstrong leaks tiny little clues as to who and what the Cainsville folk might be, but

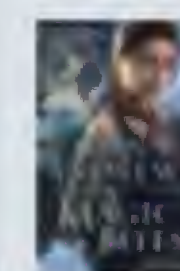


allows the reader to test their own powers of observation in order to uncover the hidden secrets.

If you've ever enjoyed the Nintendo DS's *Professor Layton And The Curious Village*, Cainsville will suck you in like dust up a vacuum cleaner.

Claire Nicholls

**VERDICT** ★★★★★



**IF YOU LIKE THIS TRY...**

**Magic Bites**  
Ilona Andrews

Kate Daniels gets caught out when investigating the murder of her guardian.





# DEBUTANTE HEIRESS MURDERER

HOW FAR WOULD  
YOU GO FOR  
REVENGE?





**Details** Author: David Dalglish Publisher: Orbit Books Price: £7.99

# A DANCE OF CLOAKS

**All cloak and no dagger**

**Ask anyone who** works in literature, from authors to publishers, and you'll get conflicting reports on whether eBooks are a good thing or not.

However, one undeniable positive feature is that they can occasionally put the power into the public's hands. After he previously self-published his work online, David Dalglish's *A Dance Of Shadows* is the first of four bestselling eBooks in the *Shadowdance* series to earn a physical publication.

Five years before the book kicks off in earnest, Thren Felhorn, a king among guilds of thieves, ignites a war with the Trifect – a three-tiered, medieval criminal cartel. The war goes virtually ignored by the ruling classes and violence escalates on both sides. Caught in the middle of it all is Thren's son Aaron, a boy so immersed in thief culture that he first killed a man at the age of eight.

It is wonderful that Dalglish became a success virtually by word of mouth, but unfortunately there's no accounting for the public's taste. Bizarrely, *A Dance Of Cloaks* reads like a fan-fiction story for a property that doesn't exist.

There's a reasonably sized cast of characters, all of who seem to act as if they've existed in the reader's mind for years, and the plot kicks off surprisingly quickly. Yet nothing seems to carry any weight, and given that the setting is a war among criminals, there are no genuinely heroic figures to root for. The body count reaches the dozens by page 30, and the use of modern day profanities is a bizarre choice that shatters the reader's investment.

Dalglish shows no real writing flair, and there is little to get involved with here. For those who are already fans, this is a welcome opportunity to add the *Shadowdance* series to their shelves in physical form. Anyone else may struggle to understand what the appeal is in the first place.

**Gareth Hughes**

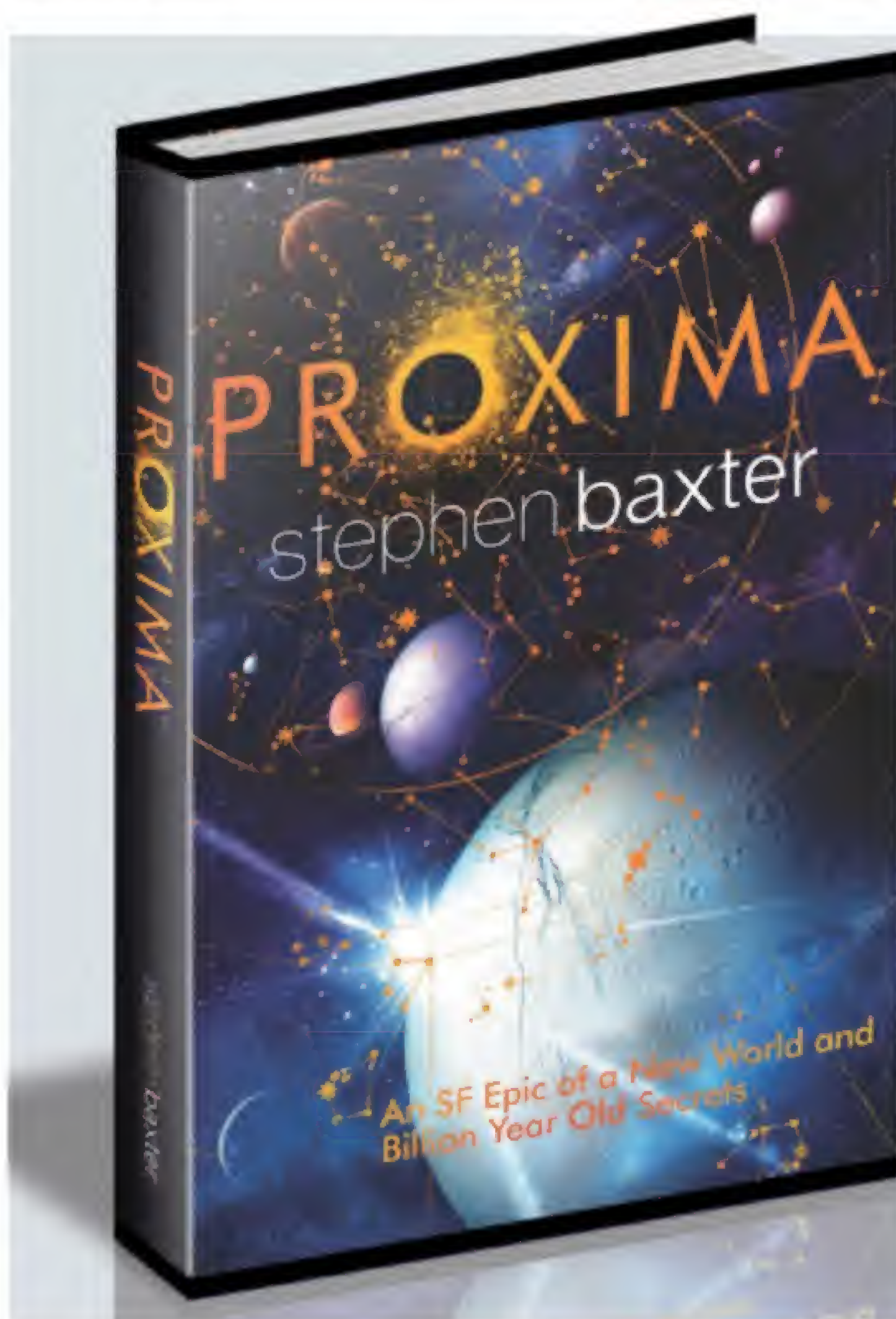
**VERDICT** ★★☆☆



**IF YOU LIKE THIS TRY...**

**The Shadowmage Trilogy**  
**Matthew Sprange**

If you've a taste for blood and thievery then what Sprange's trilogy lacks in light it makes up for with intrigue.



**Details** Authors: Stephen Baxter Publisher: Gollancz Price: £12.99

# PROXIMA

**Not so much star-crossed as star-crossing**

**It's fair to** say that Stephen Baxter marches to the beat of his own drum. Prolific to an extent that would make Stephen King blush, barely a year has gone by without a new Baxter novel in over two decades. This output is even more impressive given that he writes the hardest of hard science fiction; sometimes it seems like a physics degree is necessary to disentangle his work.

*Proxima*, the first of a new 'duology,' hits hard at one of his favourite themes; namely human adaptation, the trials of humanity following some sort of cataclysm. Saying that, Baxter does try something slightly different by flavouring *Proxima* with some interstellar romance. While this is a relatively unexplored idea, Baxter isn't really the writer to pull it off.

A romance is only as strong as its two leads, and the central pair in *Proxima* are weak to say the least. Stephanie Kalinski, living in the shadow of her infamous father, is an insufferable know-it-all who has

seemingly seen and done everything. Her pig-headed attitude sucks all the wonder out of the technological marvels Baxter uses as a backdrop, and the supporting characters let her get away with it. But at least she's memorable. Yuri Eden wakes up after years in hypersleep on a prison cruiser headed to the titular planet, and fails to develop a personality in 500 pages.

Criticising a Baxter novel for thin characters is a tad unfair, as character development has never been his strong suit anyway. Unfortunately, he invites criticism by exploring a story arc that is entirely character-focused. Baxter acolytes will lap this up, and more power to them, as anyone else will likely drop it by the first chapter.

**Gareth Hughes**

**VERDICT** ★★☆☆



**IF YOU LIKE THIS TRY...**

**Red Dust**  
**Paul J. McCauley**

One of Baxter's peers, McCauley also turned his hand to hard science fiction with a side of planetary romance.



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**Details** Writer: Brian Michael Bendis **Artists:** Bryan Hitch, Brandon Peterson  
**Publisher:** Panini/Marvel **Price:** £12.79

# AGE OF ULTRON

**There is no fate but what we break**

**Sharing only the** title with Joss Whedon's *Avengers Assemble* sequel, it's just as well, because Brian Michael Bendis and artists Bryan Hitch and Brandon Peterson have produced something that would give Bryan Singer palpitations, sitting as it does effortlessly alongside the likes of *Days Of Future Past*.

Plunging into a world where the surviving heroes languish underground, the book instantly echoes the Sentinel domination of *DOFP* and the mutant tyranny of *Age Of Apocalypse* and *House Of M* so fully that it's easy to dismiss. Hitch is adept at wide-screen action, just as Bendis is the ultimate shepherd of the mega-event, having held the crossover tiller through *Secret Invasion*, *House Of M* and *Siege*.

Those first impressions can be a bitch. Less than halfway in the survivors take a trip to the Savage Land, the last redoubt of super-spy Nick Fury and a storeroom of their old weapons and equipment – including a time machine.

Suddenly, *Age Of Ultron* swerves right into Jason Aaron and Adam Kubert's capering *Astonishing Spider-Man & Wolverine* as odd-couple Wolverine and the Invisible Woman sneak back in time to kill Hank Pym and stop Ultron from ever being constructed. Instead, they

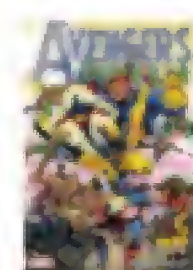


create a timeline that's arguably worse, so the pair have another go...

For a story that started with mankind's genocide and Captain America catatonic with grief in the ruins of New York, to come down to multiple Wolverines brawling through time is rare blast of fun against a downward trend of increasingly bleak crossovers. Event books may have become a routine, but they don't have to be a chore.

**James Hoare**

**VERDICT** ★★☆☆



**IF YOU LIKE THIS TRY...**

**Avengers Forever**  
**Kurt Busiek/Various Artists**  
 A fan-pleasing line-up of Avengers from across time have the mother of all capers.



**"BRIAN BENDIS IS THE ULTIMATE SHEPHERD OF THE MEGA-EVENT"**

**Details** Writer: Brian Michael Bendis **Artist:** Steve McNiven  
**Publisher:** Marvel/Panini **Price:** £10.39

# GUARDIANS OF THE GALAXY: COSMIC AVENGERS

**It's a Groot**

**Rocket raccooning their way** to prominence through James Gunn's forthcoming movie, everyone's Favourite New Superheroes This Week are suddenly the centrepiece in a big Marvel NOW! cosmic triptych somehow involving Iron Man (it gets worse in his book, where he's hanging out with Marvel UK's giant robot bounty hunter Death's Head) and a hastily welded-together ecosystem of Marvel's disparate alien races.

It's a bit full-on for any newbies ducking their heads round the door to see what all the fuss is about – you're better off picking up the lovely new *Nova*, but *Cosmic Avengers* is a capable bit of canon-tidying that makes good just by having Rocket Raccoon in it. "Blammo,



murdered you," barks the fuzzy-faced mentalist gleefully, while a tree looks on. "I am Groot," he observes sagely.

**James Hoare**

**VERDICT** ★★☆☆

**Details** Writer: Chris Ryall **Artists:** Nelson Daniel, Raffa Garres  
**Publisher:** IDW Publishing **Price:** £13.90

# ROAD RAGE

**King of the Road**

**First published in 2009** as part of a Richard Matheson anthology, *Road Rage* is a rare co-effort from father/son masters of horror Stephen King and Joe Hill in tribute to the Matheson-scripted TV movie *Duel*.

Adapted by Hill's *Locke & Key* editor Chris Ryall and with art from Nelson Daniel, who previously worked on Hill's *The Cape*, there's a clear understanding of the writer's unique tone on show here from the creative duo that gives the story a very real veracity.

The second half of the book (issues three and four, effectively) is a masterfully queasy adaptation of *Duel* itself, containing art from rising star Rafa Garres (*Jonah Hex*), and bound in hardcover



with a new intro from Hill and King, it proves to be a fantastic celebration of the original film's voyeuristic suspense from a veritable Justice League of horror talent.

**James Hoare**

**VERDICT** ★★★★★





Details Writer: Paul Pope Artist: Paul Pope Publisher: First Second Price: £10.99

# BATTLING BOY VOLUME ONE

Child's play



Released in the wake of writer/artist Paul Pope's revelation that DC turned down his pitch for a new series based on Jack Kirby's iconic *Kamandi: The Last Boy On Earth*, allegedly telling him "We publish comics for 45-year olds," it's tempting to wonder how much of *Battling Boy* was born in that project.

Like Kirby's post-apocalyptic adventurer, Battling Boy is a youthful hero in a ruined world of bestial bipeds, but influence is drawn from

other corners of Kirby's cosmic output – the son of monster-slaying deity, this Kamandi is less the survivor of a decimated human race and more a New God-in-training sent to a city overrun with block-stomping kaiju monsters and vicious gangs of ghouls and animal men. Its beleaguered people are only too grateful for a hero following the death of pulp rocketeer Haggard West, placing all of their hopes onto the unsteady shoulders of this new champion, and Battling Boy must learn to stand on his own two feet without his father's literal deus ex machina to depend upon, discover answers to problems that violence won't solve and find a balance between idealism and pragmatism.

Like the best young adult fiction, *Battling Boy* is aimed squarely at children beginning to explore their place in the adult world, with strong, dynamic characters and solid messages that run a gauntlet from stark Studio Ghibli pragmatism to selfless *Harry Potter*-esque heroism without missing a single beat in its tight narrative tattoo.

Pope, the critically acclaimed and occasionally controversial creator of the compelling *Batman: Year 100*, takes in all his influences and lends his hyper-kinetic, scrappy



sorta-Manga style to building an energetic new world of collapsing water towers, sunset skylines and bold onomatopoeia slowly and steadily across this first volume. As if to disprove any alarmist whinging about the diminished attention spans of young people, *Battling Boy* will hold children enraptured, and surprise adults too with its freshness and playful resuscitation of the Silver Age's biggest and boldest traditions.

A demonic big bad is finally teased in the closing pages, but it's the arrival of Haggard's daughter to save Battling Boy's bacon that really ends the first arc, as Aurora dons her father's jetpack and zap-guns to bring dieselpunk justice to the city of Acropolis. Conflict and symmetry is immediately established – both heirs to a heroic tradition, Battling Boy forced to survive without his demigod father to prove himself worthy, Aurora living without him following his death. How can the godchild look like anything other than a privileged daytripper to the monster-blighted Acropolis that Aurora has trained her entire life to protect? If your ten-year old (or the ten-year old in you) will long to be Battling Boy with his totemic T-shirts and boundless energy, then they'll also see something to aspire to in Aurora's pragmatism and Hermione-brand determination.

Masterful stuff, first announced as far back as 2008 – *Battling Boy Volume One* has been more than worth the wait.

James Hoare

VERDICT ★★★★★

IF YOU LIKE THIS TRY...

Nova: Origin  
Jeph Loeb/Ed McGuinness  
Reinvented as a tale of a father whose stories were true and a boy who takes on his legacy.



60 SECONDS WITH



## Matt Frank

The artist of IDW's fan-favourite *Godzilla: Rulers Of Earth* on giant monsters and reinventing kaiju

How far back does your own association with *Godzilla* go?

When I was pretty young, and it spiralled out of an obsession with dinosaurs, as it did for many fans. *Godzilla* was the greatest dinosaur ever – a 'natural' evolution of how awesome dinosaurs were (and are). Working with IDW on the *Godzilla* series has only deepened my adoration of this franchise.

"THE BOOK IS PRETTY MUCH TAILOR-MADE FOR THE FANS"

You guys have got a whole ecosystem of Toho critters to bash around. How do you decide where to start?

For us, we were basing a lot off of the previous ongoing series, especially what had or hadn't been utilised before. The previous ongoings made good use of the primary cast of Earth-based monsters, and then the space kaiju... and we then noticed that many of the kaiju that were left over were aquatic, and a new story kind of spun out of that.

*Godzilla* fans have been the fiercest critics of past series as well as their most loyal supporters. What's your technique for keeping them happy?

Monsters, monsters, monsters! And fights! That seems to be the ticket, after all. We of course like to try and wing some interesting character beats when we have the opportunity, but generally the fans are most excited to see the monsters and what we do with them. This book here was pretty much tailor-made for the fans, so there's something to that. We're also trying to add a little more direction and motivation to what's happening in this universe, which is something fans have also been asking for. It's a tricky balancing act, no question.

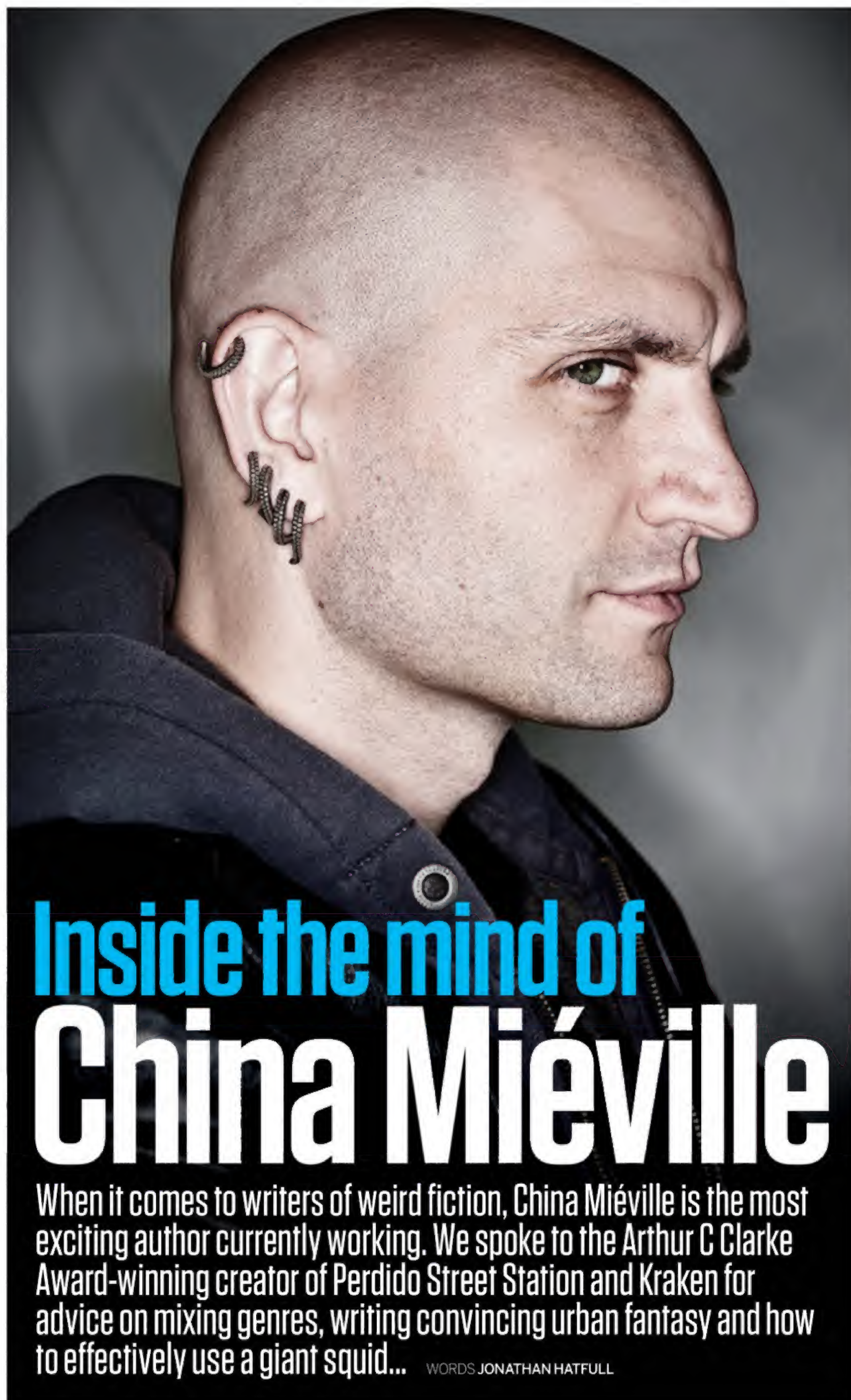
*Godzilla: Rulers Of Earth* is ongoing from IDW. Pick it up from your nearest comic shop or through Comixology.



"AIMED AT CHILDREN EXPLORING THEIR PLACE IN THE ADULT WORLD"







# Inside the mind of China Miéville

When it comes to writers of weird fiction, China Miéville is the most exciting author currently working. We spoke to the Arthur C Clarke Award-winning creator of *Perdido Street Station* and *Kraken* for advice on mixing genres, writing convincing urban fantasy and how to effectively use a giant squid... WORDS JONATHAN HATFULL

**T**o what extent do you think the maxim of 'Write what you know' applies to fantasy fiction?

I don't think it ever applied, really. It sounds particularly ridiculous when you are talking about non-realist fiction; it just doesn't make any direct sense. It's always seemed to me that with that piece of advice, you have two possibilities: you either take it literally, in which case it's straightforwardly untrue; or you take it to mean 'write that about which you are capable of feeling deeply saturated with and something that makes you feel very passionate.' In which case fine, but we're not actually talking about the same thing. I think it's never really been a particularly interesting or useful piece of advice in its pure form.

**Do you think it's important for a first-time urban fantasy author to write where they know or where the story should be set?**

This is going to sound pious and obvious, but you have to write about a setting that is making you feel moved and excited and raising your heartbeat, and about which you can write with a focus which makes you and the reader feel plugged right into those streets. It's no surprise that people often write particularly intensely about their home cities, but I don't think there's anything inevitable about that. You can easily think up completely invented settings, or if you fell in love with a kind of imaginary version of Birmingham or whatever. As long as it quickens your pulse, whether or not it's literally true, even if a Brummie might quibble with this or that, as long as it feels intense, I don't see any problem with that at all.

**Is it important to know which sub-genre you want to explore before you start writing, or does the story come first?**

I think it's always a mistake to start writing with the sense of these pre-existing generic settings as a set of rules that you have to obey, but equally, because I'm someone who's very interested in genre, I think that having a strong awareness of genre protocols in your head when you do this can be very interesting because it raises issues of the traditions in which you're writing, of cliché and trope and that kind of thing. So I definitely don't think that you 'should' think with genre in your head, but I don't think that's a problem as long as you're aware of it as a kind of fecund history, not as a set of chains.

**What advice would you give a writer who wants to pay homage to a novel?**

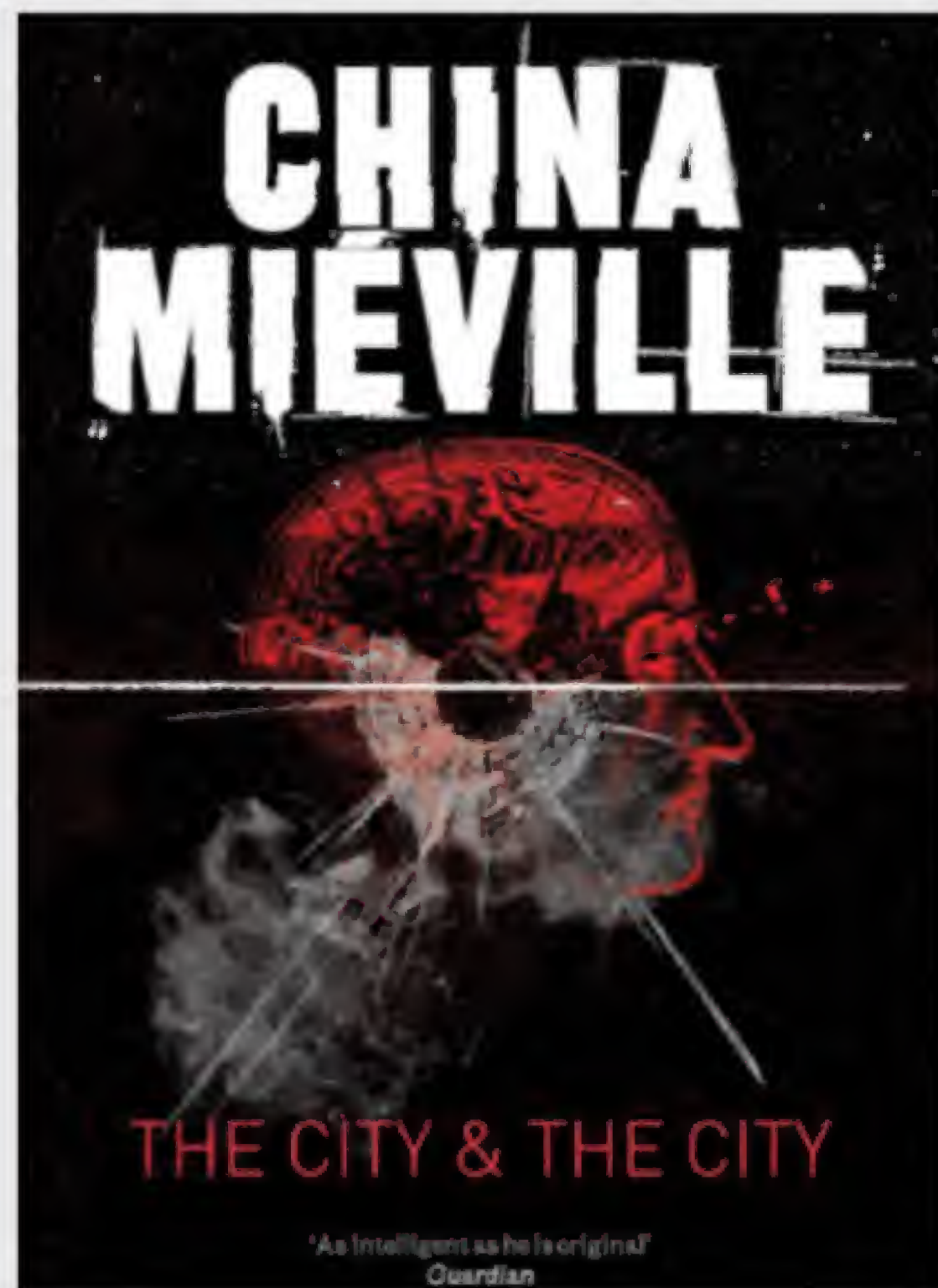


# Essential Miéville

## The three novels you must read

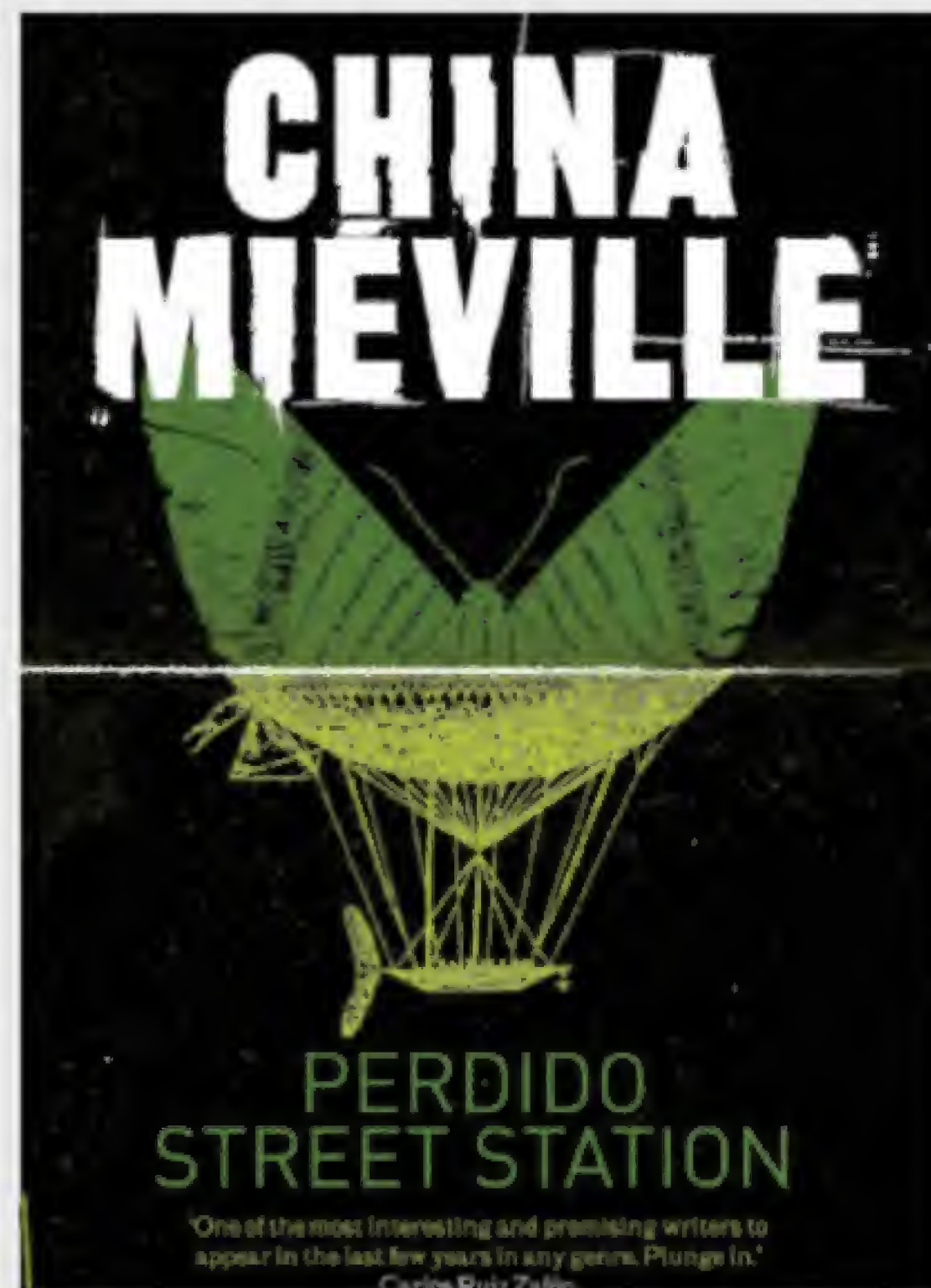
### 1. THE CITY & THE CITY (2009)

Possibly the author's most accessible work, *The City & The City* is a political noir in which Inspector Borlú investigates a murder that seems to have taken place across the border. Which is naturally impossible, since engaging with their neighbours invokes the mysterious Breach...



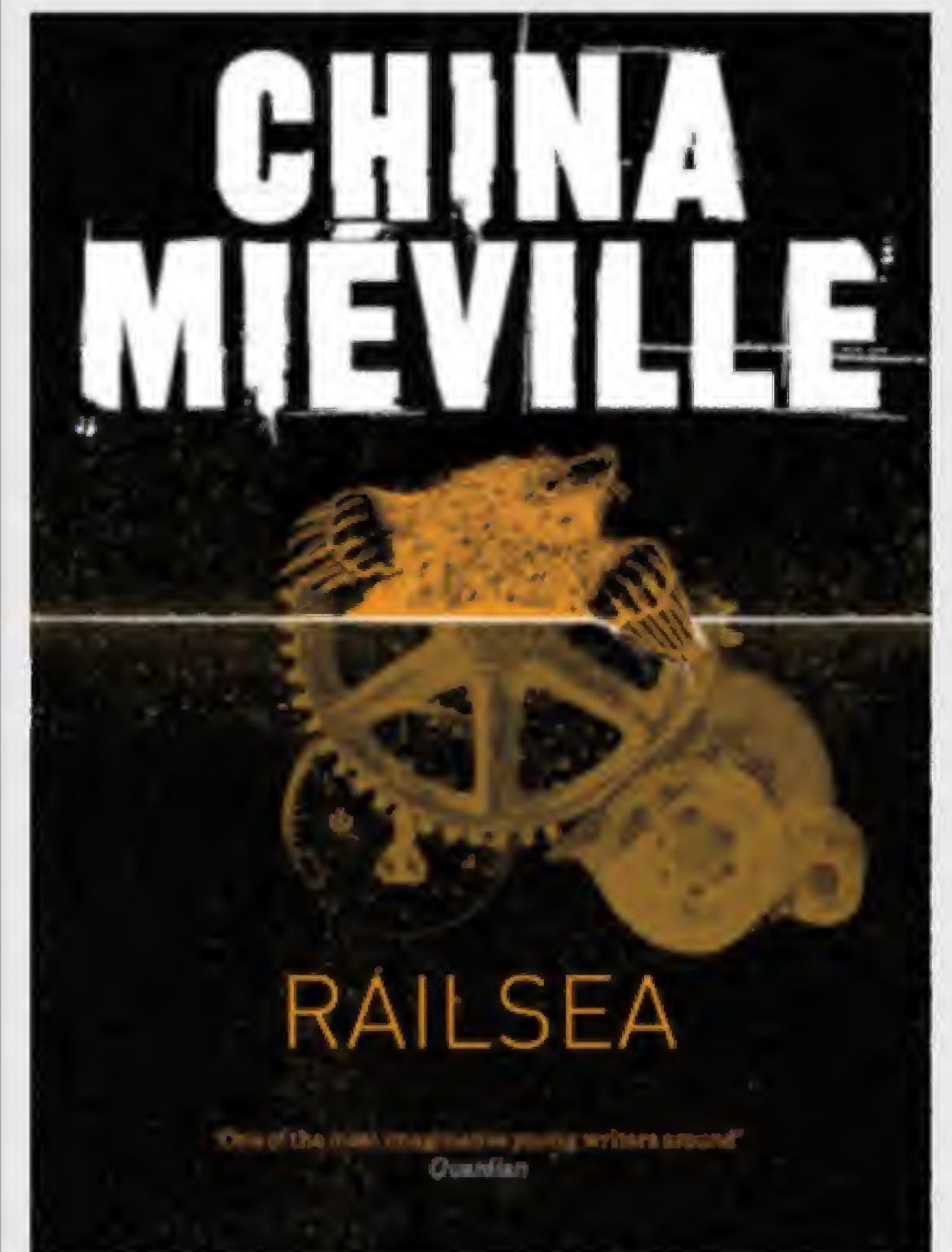
### 2. PERDIDO STREET STATION (2000)

This masterwork takes place in the world of Bas-Lag, with mad scientists, mutants, gangsters and monsters crammed into the city of New Crobuzon. When a deadly predator is unleashed, the city must pull together to survive. It's painstakingly detailed, beautifully realised and hugely entertaining.



### 3. RAILSEA (2012)

Miéville's also more than capable of turning his hand to young adult fiction, as this steampunk spin on *Moby Dick* proved. The seas of Herman Melville's classic have been turned into vast expanses of dirt which great trains ride across, and Captain Naphi hunts for a giant albino moldywarpe (that's a mole).



If you want to write something which is a reference that you want all of your readers to see then that's one thing. If you want to say 'thank you' to a writer and you'd like a few people to see it but it doesn't matter, then you can do something that's more fleeting and subtle. My own preference is mostly for quite fleeting subtle things because it means you don't create a hostage to fortune, where people think "Oh, this is a whole riff on such-and-such." I certainly don't think that you should get your knickers in a twist about trying to kind of avoid all reference and be original, because I think that's a chimera, I don't think any writer has ever done that. What I think is important is to be respectful. If you realise that you're riffing off somebody, which happens all the time, you don't have to take it out, but I personally would beef it up a little bit so that the consciousness and deliberateness of the reference is clear, so it changes from being a little piece of unspoken pilfering to being a sort of respectful reference.

**How important is it to consider the reader and if they're keeping up?**



**"WRITE ABOUT A SETTING THAT MAKES YOU EXCITED AND RAISES YOUR HEARTBEAT"**  
CHINA MIEVILLE

I think if you are doing a reasonable job of being in the voice, my hope and suspicion is that that takes care of itself to a certain extent. For me the big question is whether or not I can get into the internal voice of a piece, and if I do then a lot of things follow from that, so if the writing is stalling, if it's difficult for me to read or follow it's because I haven't fully achieved that voice that I'm hoping for, because that voice is self-policing in a way. So that doesn't mean that the answer to what you're saying is no, but it isn't what I would foreground because it isn't the mechanism by which I try and achieve those things.

**Finally, do you have any advice for writers who are thinking about including something big like a giant squid or a giant mole, but are worried about how they are going to go about pulling it off?**

Why would they be worried about pulling it off, do you think? What might go wrong? I suppose that they might be worried that, if they were writing what they hoped was a serious novel, that it might not fit with the

tone or it might pull the reader out of the novel.

My suggestion with all of these things is not to second guess yourself. The fact is that if you're a writer then you're also a reader. And therefore if you're interested in writing this thing then you have at least one person who's interested in reading it, and that's you.

Now, certainly you can make a fool of yourself and things can go wrong, but my feeling would be to go down the line of "Is the reader going to be OK with this, can I persuade the reader..." you will drive yourself crazy. What you have to do is to say, "Am I being pulled out of this narrative, do I believe this?" All you can really police is your own relationship to it. All you can really do is to say "I thought that scene I just wrote with the emotional climax with the giant bunny rabbit, I feel that really got me, maybe I'm doing a good job." You can't think "Well, I liked that but I'm worried that everyone else will think it's a bad job," because you just don't know.

China Miéville's most recent book, *Railsea*, is available now from Pan Macmillan.



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**AN IMAGINE  
MONTHLY**





# THE COMPLETE GUIDE TO JUSTICE LEAGUE ANIMATED

WARNER BROS MAY BE RUSHING TO ASSEMBLE THEIR OWN AVENGERS ON THE BIG SCREEN, BUT ON THE SMALL SCREEN DC HAS ALWAYS LED THE WAY, BUILDING A FAN-FAVOURITE JUSTICE LEAGUE ANIMATED UNIVERSE THAT HAS ENDEARED AND ENDURED THROUGH FIVE SERIES AND COUNTLESS SPIN-OFFS...

WORDS EDWARD GROSS



Although Warner Bros is chomping at the cinematic bit to get a live-action Justice League movie into production, taking a step towards that goal with 2015's *Batman and Superman* smackdown in *Man Of Steel 2*, the studio has certainly managed unprecedented success with its animated incarnation of the superhero team. It began with the television series *Justice League/Justice League Unlimited*, and continued through various animated films, the next of which, *Justice League: War*, will be released in early 2014.

## JUSTICE LEAGUE/JUSTICE LEAGUE UNLIMITED (2001-2006)

Executive producer Bruce Timm is the first to admit that for a long time he avoided the idea of a Justice League series because of the difficulty of having to focus on so many characters. "All the shows we'd done were one-character shows that would occasionally have guest stars or sidekicks," he reflects. "But even those shows were a hint of things to come in that every time we had an episode with Batman and Robin or Batgirl, just in staging the action scenes, it was difficult to do."

That difficulty, he explains, came from the idea of keeping all of the characters in motion at the same time. In other words, if too much time is spent on Batgirl fighting someone, the audience is asking,

"What's Batman doing?", so there is a need to then cut to Batman. Naturally at that point the audience is then asking, "What's Batgirl doing?"

"It's an extra problem that makes the storytelling a little more difficult," agrees Timm. "Suddenly, with the Justice League, you have to keep seven characters in motion, and they all have fantastic powers."

**"WE TREATED IT AS THOUGH IT'S LIVE ACTION, SO WE TRIED TO COME UP WITH ACTIONS THAT A REAL PERSON COULD DO IF THEY HAD SUPERPOWERS"**

BRUCE TIMM

Eventually, Cartoon Network decided it wanted a Justice League series, and Timm and his team – including producers James Tucker and Rich Fogel and story editors Stan Berkowitz and the late Dwayne McDuffie – set about trying to come up with a team

dynamic, attempting to choose who would be appropriate for the series and how they would relate to each other. In the end, and despite the fact that a number of heroes were considered for the line-up, the final members of the Justice League were Superman, Batman, Wonder Woman, the Martian Manhunter, Green Lantern (John Stewart), the Flash and Hawkgirl.

"There wasn't a whole lot of arguing going on," explains Timm. "We all decided very quickly and easily on the line-up, and from that point on it was just a matter of sitting down, talking about the characters and saying, 'These are who we're going to use. What do they do? What about their characters informs the way they act?' Basically we wanted to keep the show to the core seven in the first two seasons. We wanted to keep it limited, because the majority of the episodes didn't have all seven of them in it; there were just too many damn characters. They won't get enough screen time to make an impact if there's seven of them every single episode. Somebody would have to be Chekov. Somebody would be saying, 'Hailing frequencies open, Captain.' So we always had to pare it down."

Fogel points out that part of the challenge was that the characters making up the Justice League were not originally designed to go together. "They had their own origins, their own universe and their own lives," says Fogel. "It wasn't like the Fantastic Four, where those characters were designed specifically ➤







## TOP 5 EPISODES OF JUSTICE LEAGUE

Where to start with the team's televised debut

### 1. 'A BETTER WORLD'

Episodes 37-38



On an alternate Earth, the Justice League decide to take the law into their own hands. Superman murders president Luthor, the League becomes the Justice Lords and they plan on doing the same on our Earth.

### 2. 'STARCROSSED'

Episodes 50-52



It is revealed that Hawkgirl has essentially betrayed the entire Earth by securing the passage of an invading force from Thanagar.

### 3. 'HEREAFTER'

Episodes 45-46



Superman is presumed dead when he appears to be vaporised, but instead he has been sent 30,000 years into the future, when Earth's sun is red and the only human is the immortal Vandal Savage.

### 4. 'TWILIGHT'

Episodes 27-28



The League goes up against Darkseid in a story that holds significance to Superman from the events of *Superman: The Animated Series*. Great line from Superman to Darkseid, "This time I'm not going to stop until you're a greasy print on my fist."

### 5. 'TABULA RASA'

Episodes 29-30



Luthor controls the android Amazo, who can absorb and duplicate any power. There's amazing action and a great arc for the Martian Manhunter.

*Justice League Unlimited* was a natural next step for the hit show.



to go together. If you look at the early *Justice League* comic-books, they threw them together without much attention to detail, and everybody ended up being the sort of generic good guy. There was no personality, no dynamic between them. So one of the big challenges we had in the first season was, 'We're putting this group together, what niche are they going to fill?' As we moved into the second season, we were able to get more facets and shades of gray into their characters and approaches."

Tucker points out that virtually every decision made in the development of *Justice League* was driven by Timm's philosophy that the creative team was not working on a cartoon, but that they were labouring on a stylised live-action show.

"Our thoughts going in [were] basically 'We can do what live action can't because of the budget,'" he says. "But we didn't go in there thinking it's totally unrealistic or cartoony, for lack of a better word. We treated it as though it's live action, so we tried to come up with staging and actions that a real person could do if they had superpowers."

But it wasn't easy, as Fogel emphasises: "I don't think people understand that doing *Justice League*, even though it was part of the DC Universe, was a whole different kettle of fish than doing *Batman* or *Superman*. There you're dealing with one hero in what is essentially a realistic universe where they have secret identities and regular people on the street. As soon as you have a whole group of superpowered characters running around, it sort of shifts the spectrum. Finding a way to make that so it's palatable and acceptable to a mainstream audience was really hard work. You really need to find those human aspects of those characters

so that people can care about them and can relate to them."

Those aspects were most definitely found in Seasons One and Two, but then the writers were presented with a whole new set of challenges when it came to Season Three and the show's new name, *Justice League Unlimited*. Running for three seasons, it represented a shift from multi-part storylines to standalones, with an additional proviso from the network calling for the series to somehow be 'rebranded' to signify that there was something new about it. The result: rather than being limited to a group of seven heroes, the doors to the DC universe were blown wide open for the show's creators to pick and choose. "For the most part, the episode roster changed from episode to episode. Some of the episodes had a lot





**"IF YOU LOOK AT THE EARLY JUSTICE LEAGUE COMIC-BOOKS, THEY THREW THEM TOGETHER AND EVERYBODY ENDED UP BEING THE SORT OF GENERIC GOOD GUY"** RICH FOGEL

of the 'old school' Justice Leaguers from the big seven, and some of them had maybe one," says Timm.

Enthused McDuffie at the time, "We know how Superman and Batman are going to react to each other. We don't know how Superman and Green Arrow are going to react to each other, so you got to see a different piece of the characters that you think you know real well. That was an advantage. Also, sending the team off in different groups meant we can use different kinds of villains and have different kinds of threats. It doesn't always have to be the end of the world; it can be a smaller problem with much bigger personal stakes for the characters. And it gave us a chance to bring to life in animation characters who we otherwise probably would never see."

While creatively the new format was freeing, Timm believes it was extremely challenging for the writers as well. "Even though all of these characters have comic-book history as long as your arm," he says, "we still had to sift through that and redefine for ourselves what we want those characters to be. Each one of them has radically different personalities depending on who's writing the book. Kind of what we did with Batman when we did the series: what is it about Batman that we like out of all the different versions? What says Batman to us? So the same thing happened whenever we were dealing with one of these other heroes. If we bring something new, we want to make sure that it's something true to the spirit of the character. It's fun. It's like starting with a palette of seven colours and suddenly being given a palette of unlimited colours."

*Justice League Unlimited* ended its run with the perception held by many that it represents the best televised efforts of the DC Tooniverse produced to date.

### JUSTICE LEAGUE NEW FRONTIER (2008)

Based on the graphic novel by Darwyn Cooke, *Justice League: The New Frontier*, which is set in the early Sixties, chronicles the League's first coming together and their overcoming of fear and suspicion to forge

an alliance against a creature so formidable that even Superman can't stop it alone.

"I think one of the reasons that *The New Frontier* is so appealing is because the villain is so strong and so weird and so different from everything else," says Berkowitz. "It's a really good threat. I'm referring, of course, to the character known as The Center. It's unique. Where else have you seen a villain that looked like an island? That can think and has been around since the beginning of time? That was motivated by anything but paranoia in the movie? In the graphic novel he's motivated by a desire to see the stars and to kill humanity. In the movie the motive is simplified to the point where he is simply afraid of the humans because they're developing atomic power. He's a super intellect and you can relate to him on a human level. He's scared; he's been around for a long time and he doesn't want his run to end."

Also appealing for executive producer Gregory Noveck was the thing that inspired Cooke in the first ➤



*Justice League: The New Frontier* was adapted straight from Darwyn Cooke's comic series.

## MINOR LEAGUE

Three more fan-pleasing super-teams outside of the DC AU canon



### 1. TEEN TITANS

(2003-06)

This Hyper-kinetic, chibi-style *Teen Titans* incarnation is pretty much defined by its infectious J-pop theme tune. Despite its unpretentious Saturday morning thrills, other aspects of the DC Universe were alluded to, such as Robin's relationship with Batman. Running for five seasons, it lives on in the *Teen Titans Go!* shorts airing on Cartoon Network.



### 2. YOUNG JUSTICE

(2010-13)

Strongly reminiscent of the DC Animated Universe style, *Young Justice* operated outside of continuity, but with enough nods to *Justice League*. Based on a mixture of Sixties *Teen Titans* and *Young Justice*, it built up a passionate following, who were distraught at its cancellation.



### 3. LEGION OF SUPERHEROES

(2006-08)

Instead of featuring Superboy, this series starred a 'young Superman' and detailed his 'lost' adventures in the 31st Century. Although the show's darker second season began to build a fan base, it was dropped when Kids WB became 4Kids.





  
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# THE VOCAL LEAGUE OF A

Justice League's veteran voice

actors reflect on their roles

## J'ONN J'ONZZ

**CARL LUMBLY**

"I feel I have for J'onn an understanding of what it might be like to be on the outside coming in and feeling apart from others, though this is the furthest out I've felt... even though he has a home planet, he doesn't have home people anymore, except in his memories where, as with all of us, they continue to live forever."

## GREEN LANTERN

**PHIL LAMARR**

"The most significant evolution for the character was having a personal and romantic life. And emotional depth. It's really interesting for comic-book characters, because they have been around for decades upon decades and are generally not allowed to develop in the comics. Or if they do, someone has to come along and erase it every ten years."

## BATMAN

**KEVIN CONROY**

"All of us have a different alter ego, and we've learned to behave in society in certain ways and we know how to function. Well, that's Bruce Wayne. He's just a master of behaviour and functioning. When he's alone in his lair, it's when he's Batman. It's interesting in the Justice League, because he's the odd man out and has been all along."

## WONDER WOMAN

**SUSAN EISENBERG**

"I think all of us appreciated the history of these characters. It's not like Wonder Woman was new to this show; she's been around forever and everyone has a sense of her. The same thing with Superman and Batman. Adults and children alike. She came from this island of women, this was foreign to her and everything about it was foreign to her. It's taken her years to warm up to the characters and see them as friends and family."





# AMERICA

## THE FLASH

MICHAEL ROSENBAUM

"You know why it was fun? I love the cast, obviously, they're a lot of fun, we laugh a lot, do different impersonations and goofy voices, because we're all hams. On top of that, it was nice to go from the dark side – or playing a character [Lex Luthor in *Smallville*] who was going that way anyway – and then coming in and doing the guy with all the one-liners. It's always fun to be the funny guy... When everything's bad, just leave it to Flash to crack a joke or hit on Hawkgirl."

## HAWKGIRL

MARIA CANALS

"I was kind of preaching to my sister the other day about her life and she said, 'Look at you, righting the wrongs. You're just like Hawkgirl.' And I realised that I am. I don't like to fight, but I tend to be confrontational. It hit me after I recorded several episodes, even the parts of her that are the combative parts. I just think she's really a cool character. I didn't notice the similarity between us at first, I guess because it's not the most admirable quality to like a good fight. I think I'm a confronter like she is; I'm not an avoider."

## SUPERMAN

GEORGE NEWBERN

"One of the coolest things about the show so far is I did a voice for a little costume you get at Toys R Us. You push the 'S' on the breastplate and it says things like, 'I'm Superman,' 'Up, up and away' – 10 or 12 different things. I bought it for my boy, but my girls, when they're sitting in the swing, put it on and push each other. So you see the cape flying while they're continuing to push the S. It's been worth every moment just to know that in the future they'll know that dad was Superman at some point."



place: President Kennedy's 'New Frontier' speech following his election. "What's amazing between the two is that the issues remain the same today," he offers.

"We're still dealing with cultural repression, oppression, racism, fear from abroad and poverty – all of these things that Kennedy spoke about in that speech are so relevant and so real. They all transformed in some way, and that to me makes it so evocative. The best science fiction is always a parable. I think *New Frontier* has that same effect. It's the disillusioned war veteran trying to come to peace with what it meant to be a warrior after battle and finding that he still has some heroism left. The Flash realising he doesn't need public approval to do what he does, because he has a responsibility. The icon – Superman – all of a sudden seeing that what he is being held up to represent is rotten to the core. And ultimately it's the birth of something greater. There are problems in society, but there's still something laudable and honourable about the people in it. All of these themes and storylines are relevant. And besides the story itself, the film just looks cool."

## JUSTICE LEAGUE: CRISIS ON TWO EARTHS (2010)

Lex Luthor arrives from an alternate universe to recruit the Justice League to help save his Earth from the Crime Syndicate, a gang of villainous characters with virtually

identical superpowers to the Justice League. What follows is the ultimate battle between good and evil in a war that threatens both universes, and through a plan launched by the Batman-alike Owlman, puts the balance of all existence in peril.

"There are so many different continuities for all of the characters in the comics over the many years that we're sort of used to seeing Batman and Superman in different contexts, which is fun," said McDuffie, "but a lot of it, in this particular case, is seeing what the world would be like if they weren't good people. They have enormous power and there are almost no checks on their power. You've got Owlman instead of Batman, Ultraman instead of Superman, and Super Woman instead of Wonder Woman. They're completely different people who have chosen to use their power for personal gain."

"For me, probably the most interesting part about this is the rift between Batman and the rest of the group about the responsibilities of the Justice League on our Earth," he continues. "Our Justice League immediately charges over to the parallel Earth to help out, and Batman stays here, because he feels his primary mission is to protect the world he lives in. That was interesting."

## JUSTICE LEAGUE: DOOM (2011)

If knowledge is power then Batman must be the most powerful being on Earth, as he has discovered the weaknesses of each member of the Justice League – including Superman, Wonder Woman and Green Lantern – and developed a plan to use them against his teammates if they ever go rogue. As the animated adventure *Justice League: Doom* unfolds, that information has reached enemy hands and is being used against the group.

"When the Justice League finds out that he has actually done this and a villain has taken over his plans and put them into motion against them, they feel, quite rightfully, betrayed by Batman," says Timm. "That's the interesting story gimmick and the emotional gimmick of the story – it's that argument that they say to Batman, 'How can you do this to us?' And he's like, 'How could



2012's *Justice League: Doom* saw a clique of villains use Batman's plans against him.



➤ I not do this? You guys are the most powerful people on the planet. If you ever get mind-controlled or went evil for whatever reason, you bet your ass I'm going to have a back-up plan to take you down.' It's always the best drama when you have two characters who have completely different viewpoints and are at odds with each other, and they're both right."

### JUSTICE LEAGUE: THE FLASHPOINT PARADOX (2013)

For some fans who have been following the animated films, there is a growing frustration over the fact that the vast majority of the flicks centre around Batman or Justice League, and then Superman, with many other characters not getting the same kind of opportunity to be featured. Of course there have been attempts, most notably with Wonder Woman, Green Lantern and even the collection of short films, *DC Showcase*, but the resulting sale figures didn't support the idea of such forays. Tucker, who has taken over as producer of the line from Timm, believes that there's a creative way around this particular challenge, which is nicely represented in *Justice League: The Flashpoint Paradox*. In the film, the Flash travels back in time to change an event in his personal history, resulting in a rippling after-effect that changes everything, including the fates of Superman and Batman, and brings the world to the verge of an apocalyptic battle waged between Aquaman and Wonder Woman.

"I can't think of any other classic DC stories that I want to adapt, and I'm not big on adapting stuff



*Justice League: War* is set for release in 2014.



*The Flashpoint Paradox* put the DCU at the mercy of the scarlet speedster.



The changes to the universe see Superman weakened.

anyway," Tucker admits. "Once you've done *The Dark Knight Returns*, that's the ultimate DC adaptation. So my attitude is, 'OK, this leaves me open to doing interpretations of characters and stories,' so what we did with *Flashpoint* is kind of change the dynamic a little bit. Doing things that are based on characters and situations from the comics, but not literal adaptations. They'll be more like original stories along the lines of what we did with *Green Lantern: First Flight* and *Wonder Woman*. There won't be as many literal adaptations. That's a step in the right direction, because this is a Flash focused story, and it's probably the only Flash-focused story that would sell, because there is a version of the Justice League involved."

An intriguing aspect of the film is that it's the first that doesn't focus so much on superhero and supervillain battles as it does on a worldwide war featuring these characters. "That was a thrill," enthuses writer Jim Krieg. "I love all of the superhero tropes, but there was something kind of heady and a little bit intoxicating to take all of that stuff, crumple it up and throw it over my shoulder and say, 'Now it's war!' And what does war look like with these people? One word: bad. War looks bad anyway with regular people, but it's even worse in a weird way because we care about these made up characters."

Adds director Jay Oliva, "One of the problems I have whenever it's written in a, 'All hell breaks loose,' or 'epic fight here,' as storyboard artist or director I just want to rip my hair out, because it leaves it open. One of the things I wanted for the end battle was a *Saving Private Ryan* feel. When the tanks come at the end of *Flashpoint*, I wanted London to have a demolished landscape. If you look at the film, there's little touches



Darkseid's return in *Justice League: War* promises a showdown to rival that in *Justice League Unlimited*.



**"I LOVE ALL OF THE SUPERHERO TROPES, BUT THERE WAS SOMETHING INTOXICATING TO TAKE ALL OF THAT STUFF, CRUMPLE IT UP AND THROW IT OVER MY SHOULDER"** JIM KRIEG

you see of British tanks and crashed planes, and you get the idea there was a battle before the Battle of London. I liked that idea, so when these two armies end up clashing in the third act, I wanted to have a very different feel from what we'd gotten earlier where we were in Gotham and Metropolis. I said, 'You want to see what London looks like after the Amazons move in? This is how it looks.'

### JUSTICE LEAGUE: WAR

Set in the world of DC's New 52, *Justice League: War*, scheduled to be released in early 2014, is inspired by the first JL arc written by Geoff Johns and drawn by Jim Lee. As things unfold, the members of the League meet for the first time and have to learn to work together while fighting Darkseid and his minions.

"My take was basically *The Breakfast Club* with superheroes," laughs writer Heath Corson. "These are guys who are meeting each other for the first time; these are people who have maybe seen or heard of each other. The world is just starting to know about them. What if they had no idea about each other, what they're capable of, what they'll do, what they can do? These are guys in their 20s and, let's be honest, a 25-year-old Green Lantern is a douche. He's a frat boy. And then you rub him against Batman, who's a little introverted to the say the least, and

you've got something there. Superman is really a super alien. He's a bruiser. He's not the boy scout. He's the guy who knows how to talk with his fists, so in this we're really leaning on the fact that he's not the one saying we should do the right thing. He's the one floating five feet above the ground with his arms crossed and his eyes glowing red. Once all of these voices and dynamics got locked in, it was super fun to play with these guys."

"When they first meet up, they do fight the villains in the movie, they're getting in each other's way," elaborates returning director Oliva, who also served as storyboard artist of *Man Of Steel*. "There's no teamwork whatsoever until the very end when they start to work together and become the start of what they will eventually be. I think what this story's about is really the coming together of all of these strong personalities, and the birth of a new hero, which is Cyborg. And thrown in the mix is Darkseid. I will say one thing about that final battle between the Justice League and Darkseid: wait until you see Wonder Woman go off on him. It's beautiful!"

*Justice League: The Flashpoint Paradox* is out now on Region 1 DVD and Blu-ray, priced at £10.16 and £17.12, while *Justice League: War* is due to be released in 2014.

## TOP 5 EPISODES OF JUSTICE LEAGUE UNLIMITED

Our pick of the best bits of the rebranded series

### 1. 'DIVIDED WE FALL'

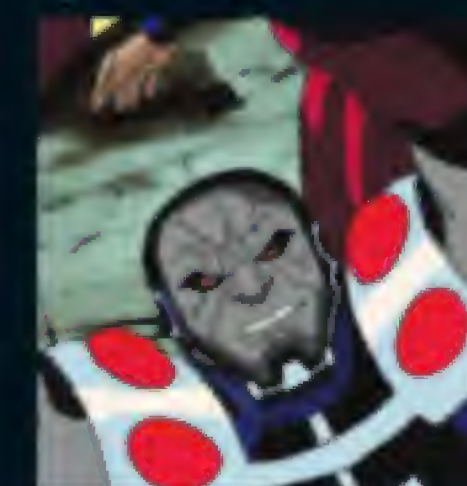
Episode 25



The Flash comes to the forefront, and is the one person who can possibly take down the merged version of Luthor and Brainiac. An excellent Flash tale.

### 2. 'DESTROYER'

Episode 39



The final episode and a hell of an ending to the Superman/Darkseid conflict, with the Man of Steel cutting loose for the first time after delivering an incredible speech about how he lives in a world of cardboard, fearing any move could have disastrous results.

### 3. 'FOR THE MAN WHO HAS EVERYTHING'

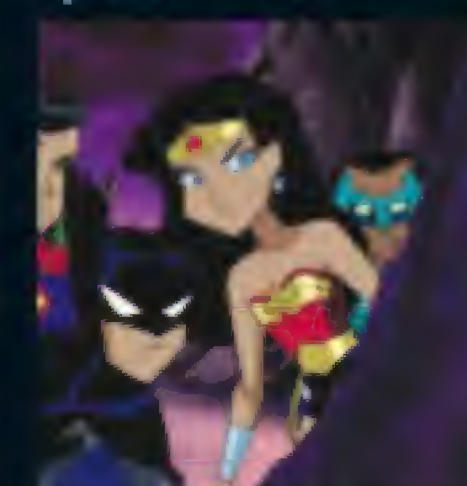
Episode Two



Adapted from the Alan Moore story, the League attempts to free Superman from Mongul, where he is trapped in a mental fantasy in which he has lived and experienced a full life on Krypton.

### 4. 'KIDS STUFF'

Episode Three



Superman, Batman, Wonder Woman and Green Lantern are turned into eight-year old children. It sounds awful, but the character interaction is terrific, and wait until you see the pint-sized flirting between Batman and Wonder Woman.

### 5. 'THE ONCE AND FUTURE THING PART 2: TIME, WARPED'

Episode 13



The Justice League are sent into the future, where they interact with the *Batman Beyond* universe, as well as their future counterparts. It's a great crossover between different elements in the DC Tooniverse.





# THE BIRDS 50TH ANNIVERSARY

NOT ONLY WAS THE BIRDS ALFRED HITCHCOCK'S PENULTIMATE MASTERPIECE, BUT IT BECAME ONE OF THE MOST INFLUENTIAL HORROR MOVIES OF ALL TIME. WE TALK TO ORIGINAL STAR AND SUBSEQUENT GENRE ICON VERONICA CARTWRIGHT ABOUT WORKING ON THE CLASSIC PRODUCTION WITH THE MASTER OF SUSPENSE...

WORDS OLIVER PFEIFFER

By 1961, Alfred Hitchcock was in a bit of a dilemma. A year earlier the great master of suspense had delivered one of the most spine-chilling experiences ever committed to celluloid, and consequently his most profitable movie to date. It both revolutionised the habits of cinemagoers and ingrained a heightened level of fear in the cinematic psyche of the times. That film, *Psycho*, was a controversial masterpiece of manipulation. It daringly killed off its star, Janet Leigh, halfway into the story in its horrific, now legendary shower scene and then pulled the carpet out even further by revealing that the polite, seemingly innocent motel owner Norman Bates was the cross-dressing, mother-fixated culprit.

It's not surprising, then, that expectations were exceptionally high for Hitchcock's eagerly anticipated follow up. But what trick would the master pull out of his sleeve this time?

Inspired by a series of strange, unprovoked bird attacks reported across the country and recalling that he'd already purchased the rights to Daphne du Maurier's dramatic Cornwall-set short story *The Birds* for his macabre TV series, the filmmaker considered the cinematic potential of adapting the apocalyptic episode to the big screen. Throwing everything out except the title and concept of birds attacking people, Hitchcock hired American author and occasional *Alfred Hitchcock Presents* story scribe Evan Hunter to pen the screenplay.

Hunter came up with an initial screwball comedy concept that hinged on mischievous San Francisco

socialite Melanie Daniels (Tippi Hedren), who secretly pursues lawyer Mitch Brenner (Rod Taylor) to a small Californian town after he humiliates her in a bird shop. Hitchcock liked the idea as it placed the audience under false pretences for the unexplained bird terror that lay ahead.

With former model and debuting actress Hedren in the lead as the feisty Melanie and Australian Taylor



Veronica Cartwright will always be remembered as young Cathy in *The Birds*.

(star of the original version of *The Time Machine*) as the lawyer and love interest, along with future *Cocoon* and *Driving Miss Daisy* actress Jessica Tandy as his overbearing mother and Suzanne Pleshette as his sultry former flame Annie, only one crucial role remained: that of Brenner's sweet 12-year-old sister Cathy.

"I'd done a movie called *The Children's Hour* which Mr Hitchcock had seen me do, and so he requested

a meeting," explains former child actress Veronica Cartwright, who had previously appeared in two of Hitchcock's TV shows. "I went over to Universal Studios to meet him, and we just talked. He told me how to cook a steak, as he felt I would need to know this some day when I was married," she laughs. "Then he found out I was born in Bristol, and proceeded to tell me the best wine cellar was there. I ended up getting the part, so it was just a conversation to see if we got along."

Although the director famously loathed location shooting – due in part to the sometimes uncontrollable conditions – *The Birds* was shot almost entirely in the quaint, mystical North Californian coastal town of Bodega Bay. Together with the colossal scale of the dramatic action sequences, which required a greater length of storyboarding and the tricky technicalities of the titular antagonists themselves, the film became Hitchcock's greatest undertaking yet – pushing the boundaries for the director.

Arguably the greatest challenge, however, was working with the temperamental creatures themselves. "The first thing that I shot was the bird attack at Cathy's birthday party," reveals Cartwright. "That was an actual bird that swooped down and hit me on the head. They had this seagull on a string, with his beak and claws bound up and somebody just chucked him from a ladder. He swooped down at me, as I had bird seed in my hair, but unfortunately the string broke and he started flying out to the bay, so they had to go after him before he hurt himself."

Perhaps one of the most memorable scenes in the film is the massive attack on a group of running school





# THE BIRDS 50TH ANNIVERSARY

FLASHBACK

"THEY HAD THIS SEAGULL ON A  
STRING WITH HIS BEAK AND CLAWS  
BOUND UP, AND SOMEBODY JUST  
CHUCKED HIM FROM A LADDER"

VERONICA CARTWRIGHT





Cartwright recalls the moment after this iconic shot, where she and the other kids "ran for our lives."

## CLASSIC CARTWRIGHT

Veronica Cartwright describes being a part of iconic scenes from two more definitive horror movies...

### THE SHOCK ENDING

**Invasion Of The Body Snatchers (1978)**



"At the end of the movie when Donald Sutherland's character screams at me I just freaked out! Both of us were told different things, so when he was revealed to have turned into one of [the pod

people] I flipped out. My character Nancy was the voice of reason. I even thought they might make a sequel, because she'd taken every precaution not to be found out and made sure nobody else was around, but of course, I did not know Donald was going to do that!"

### THE CHEST BURSTER

**Alien (1979)**



"Those were real reactions from everybody. John Hurt had a false chest filled with [animal] kidneys and livers, and then there was this puppeteer underneath doing the monster stuff,

so we all saw the creature break through, turn around and look at us. I was told that I would get a little blood on me, but the blood jet was pointed directly in my face! I had no idea. I was just covered, and that was the cut they used, as it was the only take we ever did."

**"ALFRED HITCHCOCK TOLD ME HOW TO COOK A STEAK – HE FELT I WOULD NEED TO KNOW THIS SOME DAY WHEN I WAS MARRIED"** VERONICA CARTWRIGHT

➤ children, which directly follows the iconic sequence where a flock of crows mass precariously on a jungle gym behind an oblivious Hedren. "We ran for our lives!" continues Cartwright. "Everything was shot twice: once on location in Bodega Bay where we ran down that hill, with remote-controlled mechanical birds on some of the kids shoulders; then again in the studio, when they put us on this huge treadmill with a mobile arm that swooped birds down at us. There were big mattresses placed to cushion our fall. Everyone was desperate to stay in front on that treadmill, otherwise if you fell you'd just wipe everybody out."

Being a naturally inquisitive youngster at the time, Cartwright wasn't afraid to quiz the great master on the believability of certain sequences. "I could always ask him questions about how things were done. He never seemed to mind, and would always answer me in detail," she explains. "For example, when cardboard birds were mixed in with real birds on the jungle gym I asked 'Isn't the audience going to know that those birds are fake?' And he said, 'It's the illusion; the audience sees movement and they automatically assume that all the birds are alive.' And of course he was right – to this day it's hard to pick out the fake birds! It was the same toward the end of the movie, when Rod Taylor opens the door and goes outside. I said, 'But there's no door

there!' and he said 'If there was a door there I wouldn't be able to see you.' Then he said 'Rod, let's show her how it's done!' And of course the light flashes across the screen so it looks like the door is opening. He said to me, 'You see, this is the magic of the movies!' and that's what I believe made Hitchcock so special."

However, it wasn't all fun and games with smoke and mirrors. When the filming of the climactic home invasion sequence called for the actors to interact with real birds things got decidedly more intense. "A couple of times it was creepy when the birds came down the chimney," explains Cartwright. "Those were real birds and thousands of them went up, hit the ceiling and



The chase scene leading up to this was shot twice.





Rod Taylor played her on-screen brother Mitch.

then, realising they couldn't go anywhere, just dropped. Then people would come along, sweep them up with brooms and shovels and put them into the shafts again. 15,000 birds flying around – it was nasty!"

Another unsettling component of the invasion scene was when the birds attempt to make their way into the house by relentlessly pecking and clawing their way through the front door. "They had hand puppets and pegs on hammers with prop men beating the door so you had that effect of the wood splitting," Cartwright reveals. "And they had birds that were sent in there when Rod is trying to close the window. It was very realistic."

Far more pleasurable to work with were Cartwright's fellow human co-stars, particularly Tandy who, despite playing a stern mother figure, was far nicer in the flesh. "She was just lovely and such a great actress," remembers Cartwright. "They made her look a lot



Suzanne Pleshette also starred as Cathy's teacher Annie.

older than she was, but it was an interesting part because she's obsessed with her son, who she's sort of in love with, and anyone who's going to take him away is just unacceptable to her."

Unlike Janet Leigh, who allegedly never took a shower after seeing herself in *Psycho*, Cartwright claims *The Birds* hasn't consequently cemented any real fears for feathered creatures. However, an incident at home left the actress completely dumbstruck. "Years later I had a wooden shingled roof house and a big eucalyptus tree outside, which of course crows would nest in," she explains. "One day I heard this horrific sound and lots of running on my roof. So I went outside, and I saw about 30 birds on my roof pulling out all my shingles to make a nest. It was so creepy. I told the birds that I'd done that movie already and that they should just go away!" she laughs.

The actress also recalls being taken by surprise by the great master filmmaker himself when she turned 13 on set. "Hitchcock laid out a surprise birthday party for me with this enormous cake," she reveals. "Tippi gave me love birds for a present, Jessica gave me a wonderful sweater and Mr Hitchcock took out a piece of board and a crayon and wrote 'To the woman I love,

Veronica' then drew his face, signed his signature and handed that to me. When I got home there was a big bouquet of flowers too. He was generally a nice person and was always kind to me. I understand Tippi had problems, but I never saw that side of him."

*The Birds* premiered in New York on 28 March 1963, and later screened out of competition in May at the Cannes Film Festival. A still unsettling horror thriller about the dangers of complacency, with moments of foreboding terror that use unnerving silences and orchestrated sounds of real birds – instead of a traditional score – to conjure up its eerie atmosphere instead, *The Birds* was arguably Hitchcock's final masterpiece. It also influenced a spate of terror-of-nature flicks, including most prominently Steven Spielberg's *Jaws* and most ridiculously *Frogs*, (which featured *Dial M For Murder* actor Ray Millard).

Hitchcock would direct another five films, but none of them matched the creative, critical or financial success of *The Birds*, with the filmmaker ultimately bowing out with 1976's disappointing crime comedy *Family Plot*. Though Hedren went on to be cast opposite Sean Connery as the titular lead in Hitchcock's follow up thriller *Marnie*, the film was a box office disaster, and her movie career never recovered. She notably featured in Rick Rosenthal's disastrous 1994 made-for-television sequel *The Birds II: Land's End*, albeit as a completely different character.

For Cartwright, however *The Birds* led to a long and successful screen and television career, including a couple more horror classics. 15 years later she starred as the mud bath proprietor wife of Jeff Goldblum in Phillip Kaufman's superior Seventies remake of *Invasion Of The Body Snatchers* and then played the Nostromo's navigator Lambert in Ridley Scott's *Alien*. Cartwright would also feature in a memorably wacky role in George Miller's fantasy comedy *The Witches Of Eastwick*, and made a slew of guest appearances in various cult TV shows, including *The X-Files*, *Six Feet Under*, *Invasion* and most recently *Revenge*.

"I saw *The Birds* not so long ago and it really holds up," she concludes of the experience. "It's still very creepy and accessible, and I'm so proud to have been a part of it."



*The Birds* 50th Anniversary limited edition Blu-ray is out now, priced at £11.58.



Although Tippi Hedren spoke negatively of her experiences of working with Hitchcock, Cartwright never saw that side of him.



INTERVIEW

# THE FATHER OF CHUCKY



# WITH REMAKES, REBOOTS AND REIMAGININGS CLOGGING THE HORROR MARKETPLACE, IT'S GREAT TO HEAR BRAD DOURIF'S EVIL CACKLE AS THE GOOD GUY DOLL LIMBERS UP FOR A SURPRISINGLY GREAT SEQUEL. WE TALK TO CHILD'S PLAY CREATOR DON MANCINI ABOUT 25 YEARS OF CHUCKY AND WHY CURSE OF CHUCKY IS THE FILM FANS HAVE BEEN WAITING FOR...

WORDS JONATHAN HATFULL

© Julie Edwards



The words 'direct-to-video sequel' do not inspire confidence, especially when the film in question is part six in an increasingly self-parodying franchise. But Chucky always had more up his sleeve than his slasher movie counterparts; after all, it's difficult to imagine Freddy or Jason being caught in flagrante by John Waters ("God bless the little people!"). We were confident that *Curse Of Chucky* could be the exception to the rule and, simply put, it's great fun. "I'm very happy finally after nine years to get the opportunity to do it again," smiles Don Mancini, who has written each of the *Child's Play* movies. "I wanted to bring everything full circle, I wanted to build in the nostalgia factor. Since this was our 25th anniversary of the franchise, it just seemed appropriate to be a love letter to the fans."

Over the years, the *Child's Play* franchise has developed from high-concept horror into self-aware splatter comedy. "I like that I have been able to make different kinds of movies within the same franchise, and I'm really proud of that," affirms Mancini. "I like to think that the *Child's Play* franchise is a little special in that regard and we haven't been overly repetitive." The series was praised for sidestepping expectations with its fourth film, 1998's hilarious *Bride Of Chucky*, which cast Academy Award nominee Jennifer Tilly as Chucky's batshit bride Tiffany.

"I love *Bride Of Chucky* because I think a lot of things went right with that movie," reveals Mancini. "I wrote that movie for Jennifer Tilly, and the fact that we were able to get her was a dream come true. [Director] Ronny Yu and his [director of photography] Peter Pau brought a level of stylistic elegance that made that movie really interesting. You've got this camp goofy comedic material, but a very elegant treatment of that made that movie special. I'm not that partial to *Child's Play 3* because I think that's where it started getting a little repetitive, and I think my own creative juices at that point were not at full ebb. We went right from 2

into 3; *Child's Play 3* was released a mere nine months after *Child's Play 2*. I thought that by ageing the Andy Barclay character to a teenager, I thought the military school setting kind of freshened it up, but I think it was a little tired."

While *Bride* was a breath of fresh air after *Child's Play 3*, many devotees of the series thought that *Seed Of Chucky* was a step too far into self-aware comedy. Mancini wanted to make sure *Curse* delivered what the fans were asking for. "I was very aware that was a huge consensus on the internet," he reveals. "Fans wanted him to be scary again. As a filmmaker I was jazzed to have the opportunity to direct a horror movie, to try to be more like Hitchcock, De Palma or Argento this time rather than Mel Brooks or the Zucker brothers... because I think *Seed Of Chucky* in a lot of ways comes from the tradition of those movies. I was trying to do a parody of my own franchise. I really liked how it turned out, but I was kind of a nervous wreck on that movie. It was my first time [directing] and we were shooting in Romania, it was a really difficult process and I had a lot of dark nights of the soul where I would go back to

## "CHILD'S PLAY 3 IS WHERE IT STARTED GETTING A LITTLE REPETITIVE"

DON MANCINI

my hotel room and I would be going 'You know what, maybe this isn't for me, maybe I'm just a writer, and that's fine,' so I guess I learned some lessons on it."

Mancini's increased confidence is apparent. *Curse* is visually impressive, and it is still very funny, but it reins in the self-aware excess and brings back the creepiness and the jump scares that fans have been clamouring for. "With Chucky's humour I had to take care to tweak it a little bit from *Bride* and *Seed*, because it was so self-aware and ironic and meta, it wouldn't have been right in this film," reveals Mancini. "But it was important that he say things that make the audience laugh, so I had to find a different source for his humour. So I made him more mean-spirited and just really kind of a dick."

It also gives the series a new heroine in Nica, played by none other than Fiona Dourif, who must protect her niece from her new Friend Till The End. The actress is excellent in what is essentially the straight man role ("Thankless, I tell you!" laughs Dourif) and Mancini emphasises its importance. "It's the hardest job, to ground it. She's kind of the Mary Tyler Moore." Given her dad's tremendous body of work, we wondered how big a deal the *Child's Play* films could have been to the actress growing up. "Are you kidding me?" she asks. "It



Fiona Dourif, daughter of Brad, enjoyed working with her father.

was like the staple of my life. It was the reason to date me in high school, that I was *the seed of Chucky*. He's been in the corner of my living room growing up since I can remember."

Loving the franchise to such an extent added another level of pressure. "I was really nervous, I can't stress that enough," Dourif tells us. "I wanted the part more than I've wanted anything. Also, just the family legacy is terrifying. The perceived nepotism is something that absolutely confronted us. I'm really proud of my dad, I'm really proud of my association with this, which is just something I was luckily born into. It turns out that putting pressure on yourself doesn't necessarily help your performance, it's just something that you put yourself through. It's just my process, my own self-flagellation! It ultimately ended up being really fun, I had a ball." The fun was shared by Dourif senior. "He was on best version of him that you've ever seen," she tells us. "He was just so happy, because he was so proud of Fiona," agrees Mancini. "I've never seen him that happy."

Once Chucky reveals his true nature to Nica, there are some choice words exchanged between the two characters. "I had definite trepidation about acting to my dad's voice," admits Dourif. "Especially during the climax scene, I asked Don if it was possible to not have his voice, [and] Don said 'No.' It was ultimately more helpful because there's a level of familiarity that was creepy. It's my dad's voice but not, it's not what he sounds like. He's putting on a voice. It hits on weird, primal, fucked up levels of God only knows what, of teenage revenge, something Freudian in there. He's trying to kill you... there's a bunch of juicy elements of it."



*Curse Of Chucky* is available on Blu-ray and DVD on 21 October, priced at £11.32 and £9.25.



New instalment *Curse Of Chucky* retains the series' original charm.



SCIFINOW REDISCOVERS A FILM SO INFLUENTIAL THAT YOU PROBABLY WOULDN'T BE READING THIS MAGAZINE IF IT DIDN'T EXIST. IT INFORMED THE VOCABULARY AND AESTHETIC OF MANY THAT FOLLOWED, BUT NOTHING QUITE CAPTURED THE SAME ATMOSPHERE AS FW MURNAU'S NOSFERATU

WORDS DANIEL CAIRNS



# NOSFERATU



## Film

**RUNNING TIME:**  
94 mins

**RELEASE DATE:**  
4 March 1922

**DIRECTOR:**  
FW Murnau

**WRITER:** Henrik Galeen

**CAST:** Max Schreck,  
Gustav von Wangenheim,  
Greta Schroder, Alexander  
Granach, Ruth Landshoff,  
Wolfgang Heinz

## About

*Nosferatu* is the first real adaptation of Bram Stoker's *Dracula*, only with all the names changed, as they couldn't get the rights from the Stoker estate. Thomas Hutter is sent to Transylvania to visit a new client, Count Orlok. On the way to the Carpathian mountains he stops for dinner at an inn, where he hears tales of ungodly horror from the locals. Dismissing them, he continues on to meet Orlok, a terrifying-looking man. Hutter, while arranging for Orlok to purchase the house across from his own, begins to suspect that scoffing at the locals was a bad idea...

**These days, vampires are without doubt the sexiest fiends in fandom. They're more like rock stars and models; tall, dark handsome and beautiful strangers who'll ply you with sweet nothings, fluttering eyelashes and batted eyes (no pun intended) before taking you home and depriving you of your throat.**

You think of Spike and Angel, Bela Lugosi and Christopher Lee. You think of *True Blood*, *Twilight* and *The Vampire Diaries*. If looks could kill, the world would be dead ten times over and drained of its blood in the process. The fact is, however, that they all came from something a lot uglier: *Nosferatu*'s Count Orlok.

*Nosferatu: A Symphony Of Horror* was released in 1922. A silent movie, it came out at a time when Germany was a thriving hub of movie-making activity. The country had already birthed horror classics like *Der Golem*, and would go on to produce numerous expressionist masterpieces, most notably *Metropolis*. However, it's FW Murnau's horror classic that horror fans recall when early German cinema is brought up as a conversation point.

Of course, everyone knows now that *Nosferatu* is Bram Stoker's *Dracula* with a few plot deviations and different names. Producer Albin Grau had wanted to do an expressionist adaptation of Stoker's novel, and had an excellent screenplay drafted by Henrik Galeen, a writer who specialised in exploring the darker side of life. However, while *Dracula* was public domain in the US, the rights hadn't lapsed in Germany.

It's to Grau's bull-headed credit that he ploughed on regardless, changing character names and plot details but retaining the tone of Galeen's script and the original spirit of the novel. Changes included the fact that Orlok never turns

anyone, instead killing those he sets upon. There was no Van Helsing-style knight character to turn up and ward off Orlok either, and the characters truly were at the mercy of a festering, creeping force of nature that was much like a terminal disease. Most significantly though (and a trait that's afflicted all vampires since), sunlight was fatal to him. This was never the case in Stoker's *Dracula*; he was only weakened in sunlight. This newly established fact informed the new ending given to the adaptation. Rather than good triumphing resolutely over evil, Ellen Hutter sacrifices herself and distracts Orlok with her blood. He gets so carried away that he fails to notice the rays of sunlight entering

**"ONE COPY WAS SNEAKED TO THE UNITED STATES, AND IT WAS AFFORDED A LIFELINE"**

the room, which prove to be his downfall as he's vanquished into nothingness.

Alas, these changes weren't enough to keep the hounds of law at bay, as the Stoker estate's solicitors filed suit for copyright infringement and won. Grau had to file for bankruptcy, and all copies of the movie were ordered by the judge to be destroyed. All were... except one.

One copy was sneaked to the United States (hopefully via a ship called the *Demeter*, as that would be poetry). Owing to the fact that *Dracula* was public domain in America, there was no reason for it to be destroyed, and so the movie was afforded a miraculous lifeline. From that point on, it rose slowly from its grave and ascended into the annals of cinema history. Every version of *Nosferatu* you've ever seen came from that one print of the movie – a close shave doesn't quite describe it.

It's ironic that Grau couldn't get the rights to *Dracula*, because in many ways the depiction of the vampire in *Nosferatu* is far more in tune with Stoker's original vision of the Count himself than many of the movies that came afterwards, save arguably for Gary Oldman's work in Francis Ford Coppola's *Dracula*. In the book, he's described like this: "Within stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere."

Though Bela Lugosi's *Dracula* was in black and white, you couldn't say he was without colour. His depiction of *Dracula* gave off an overwhelming air

of opulence and vibrancy. There was youth and character to the portrayal, no matter how unusual and foreign the other characters in the movie found him. Count Orlok couldn't be more different. He's the personification of decay and pestilence, a colourless vacuum who steals life from a room with every step he takes. It's no coincidence, after all, that actor Max Schreck was made up to resemble a rat; he's a plague. He doesn't turn his quarry in the movie; he feeds and kills. There's no promise of eternal life, no romanticism or hint of warmth, feigned or otherwise with Orlok.

Incidentally, it's a rather happy accident that the actor playing Count Orlok is called Max Schreck. After all, 'schreck' is the German word for fear, and no portrayal of a vampire since has elicited such a sense of repulsion or horror. Schreck's the lynchpin of





Striking visuals and use of dark and light made *Nosferatu* a triumph of German expressionist cinema.



One of *Nosferatu*'s contributions to vampire lore was in making sunlight fatal to the undead.

## NOSFERATU

RETRO CLASSIC

### CLASSIC QUOTES

"WAIT, YOUNG MAN. YOU CANNOT ESCAPE DESTINY BY RUNNING AWAY!"

PROFESSOR BULWER

"IS THIS YOUR WIFE? WHAT A LOVELY THROAT"  
COUNT ORLOK

"IT WILL COST YOU SWEAT, AND TEARS, AND PERHAPS... A LITTLE BLOOD"

KNOCK

"YOU CAN'T GO OUT NOW, THE WEREWOLF IS ROAMING THE FOREST"  
VILLAGER

"WE WILL GO NO FURTHER. HERE BEGINS THE LAND OF PHANTOMS"

HORSEMAN

"LET US CHAT TOGETHER A MOMENT, MY FRIEND! THERE ARE STILL SEVERAL HOURS UNTIL DAWN, AND I HAVE THE WHOLE DAY TO SLEEP"

COUNT ORLOK

"BLOOD! YOUR PRECIOUS BLOOD!"

COUNT ORLOK

"AFTER MY FIRST NIGHT IN THIS EARTH, I FOUND TWO LARGE BITES ON MY NECK. FROM MOSQUITOES? FROM SPIDERS? I DON'T KNOW"

THOMAS HUTTER



Nearly a century on, Max Schreck's *Nosferatu* remains one of cinema's creepiest creations.



the film. While other performances in the movie have dated quite badly – all overly gesticulated hand movements, comedic faces and over-acting – Schreck's creepy, almost languorous portrayal of Orlok retains its power to this day, more than 90 years after he first slowly crept into the public consciousness.

It's the face that tells you something's wrong. The angular, shaven head, pointed rat-like ears and sunken, sallow eyes say enough, but it's the teeth that really unsettle you in the way they jut out the front of his mouth. They'd be comedic if the rest of his visage wasn't so horrifying. The gaunt, elongated fingers are the festering finishing touch to a truly classic horror look.

Schreck's dedication to the role was legendary, and his method acting style (between takes he'd remain in character and in full make-up) managed to inspire a

## "SCHRECK'S DEDICATION TO THE ROLE WAS LEGENDARY, HIS METHOD ACTING INSPIRING A MOVIE OF ITS OWN"

movie of its own many years later in E Elias Merhige's *Shadow Of The Vampire*. The movie is a fictional documentation of the shooting of *Nosferatu*, and posited that Schreck was so good at the role because he was a real vampire.

Yet the film is elevated further by the direction of Murnau. The director grew up absorbing all kinds of literature, and was hugely passionate about theatre, eventually going on to work in that field. Watching *Nosferatu*, Murnau's theatrical background comes to the fore. While this unfortunately

translates to some of the wild-eyed overacting on display (though in the case of the character of Knock, the Renfield analogue, it's completely appropriate), it contributes in a more positive manner too.

There's a palpable rhythm to the movie – take Schreck, for instance. There's a balletic quality to the way Schreck moves, as if every hand movement or withering glower has been painstakingly choreographed. After all, Murnau was a stickler for detail; he used a metronome to pace the action in certain scenes, most

## DEAD UGLY

5 vampires that used *Nosferatu*'s Count Orlok as an influence

### KURT BARLOW (SALEM'S LOT)



1 Barlow from Stephen King's *Salem's Lot* owes a lot visually to Count Orlok, right down to the sickly pallor, bloodlust and pointy teeth.

### MAX SCHRECK (SHADOW OF THE VAMPIRE)



2 A rather obvious one, admittedly, but Willem Dafoe's portrayal of a genuinely vampiric Max Schreck was by turns both terrifying and incredibly funny.

### JARED NOMAK (BLADE II)



3 Guillermo del Toro pays a deft homage to Orlok with the look of *Blade II*'s primary enemy, who represents the true ravenous and unrelenting nature of the vampire.





Names were changed from Bram Stoker's original text, but the inspiration is unmistakable.

famously the final scene depicting Hutter's noble sacrifice to the Count.

It's his eye for a good shot and appropriation of German expressionism that ensures Murnau's legacy, though: *Nosferatu* is full of unforgettable images. Orlok walking slowly towards the camera through the door whilst Thomas Hutter tries to hide, his spindly, inhuman hands clasped to his front springs immediately to mind. But it's his angular silhouette ascending the stairs with ravenous intent that has ultimately proved to be its most enduring and influential image.

The movie isn't truly frightening now. There have been too many parodies and toothless homages for it to retain its power to really get under your skin. Those of a certain age will remember *The Fast Show*, where Paul Whitehouse dressed as Orlok, would creepily invade a woman's room much like he does in the movie, and

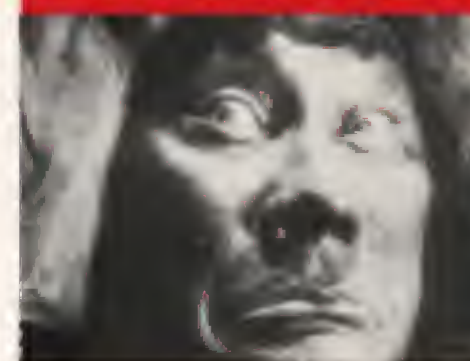
give betting tips about the horse racing at Chepstow. More recently, Orlok played a prank on Spongebob Squarepants and his friends, flicking the light on and off with a cheeky, lovable grin across his face.

However, despite being lampooned wildly in the many years following its release, *Nosferatu: A Symphony Of Horror* is still an exemplary piece of work, one that's incredibly atmospheric and remains ripe for analysis and conversation. It's full of beautiful, terrible imagery, and no vampire since has come even close to capturing the languid, seething repugnance of Schreck's Count Orlok.

It lives still. ☞

The brand new 2013 restoration of *Nosferatu* is showing in select cinemas from 25 October, and is available on DVD and Blu-ray from 18 November priced £19.99.

## WATCH FIRST



### DER GOLEM (1920)

One of the earliest examples of German expressionism. A rabbi uses sorcery to create a clay monstrosity known as a Golem, which goes on to terrorise a town and commit a series of murders, though it isn't truly evil.

## WATCH NEXT



### SHADOW OF THE VAMPIRE (2000)

Something of a companion piece to Murnau's movie. It chronicles the making of *Nosferatu*, with John Malkovich playing a morally bankrupt Murnau and Willem Defoe the vampiric Max Schreck.

## DRACULA (BRAM STOKER'S DRACULA)



**4** Gary Oldman hams it up gloriously as he portrays a truly beastly and ugly incarnation of Dracula. His movements are as elegant and meaningful as Orlok's.

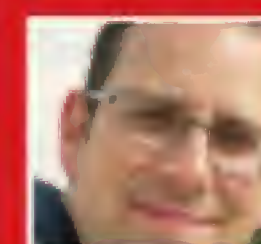
## DRACULA (DRACULA: DEAD AND LOVING IT)



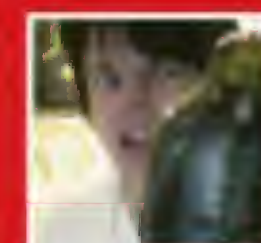
**5** It's Leslie Nielsen, so you probably know what to expect. His silhouette proves to be just as expressive as Orlok's though, albeit a lot more horny and stupid.

## YOUR TAKE ON THE CLASSIC

WHAT YOU THOUGHT @SCIFINOW



"Absolutely chilling. Great use of light and shadow, often imitated but never bettered."  
@awdscrawl



"Sensational. Creeping fear without bells attached. A masterclass in atmosphere that a lot of modern horror could learn from!"  
@NayfHunter



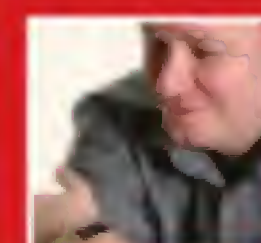
"My absolute favourite film. Love the moment when the Count first comes on screen. And the fact they used a hyaena as a werewolf!"  
@Timandahaf



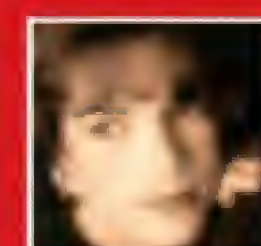
"I watched for the first time a few years ago (I was too afraid to watch as a kid). It was very creepy, but didn't scare me."  
@ScifiCommons



"Still more scary than 80 per cent of what's considered 'chilling' nowadays. Classic."  
@DethlikeSilence



"As scary today as it ever was. Watched it again the other year... Scared the crap out of me."  
@lennyukdeejay



"Still one of the best versions of the myths and legends."  
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## THE MAN IN THE HAT

1. Who was originally cast as Indiana Jones?
2. What is Indy mortally afraid of?
3. What is his day job?
4. Where does Indy grow up?
5. Who played the young Indiana in *The Last Crusade*?

## FAITHFUL COMPANIONS

6. What is Marion Ravenwood doing when we first meet her?
7. What kind of snake does Sallah describe as "very dangerous?"

8. True or false: Marcus Brody speaks 12 languages.
9. How does Henry Jones realise Elsa is a Nazi?
10. How old is Indy's sidekick Short Round?

## I HATE THESE GUYS

11. How does Belloq describe the Ark of the Covenant?
12. What happens to Toht and the Nazis when the Ark is opened?
13. Which god do Mola Ram and the Thuggee worship in *The Temple Of Doom*?
14. Whose autograph does he get in *The Last Crusade*?
15. How do Walter Donovan and Indy choose?

## IT BELONGS IN A MUSEUM

16. Where did the name 'Indiana' originally come from?
17. Which *Spider-Man 2* star played the treacherous Satipo in *Raiders Of The Lost Ark*?
18. How many years separate Sean Connery and Harrison Ford?
19. Which MPAA rating was created following the release of *The Temple Of Doom*?
20. Which *Indiana Jones* star did Steven Spielberg go on to marry?

**DIDN'T HE/SHE DO WELL!** See how you did with our arbitrary scoring system

**16-20**

**RAIDERS OF THE LOST ARK**

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**11-15**

**THE LAST CRUSADE**

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**6-10**

**THE TEMPLE OF DOOM**

You get a lot right, but there are some key elements missing, and you've got some troubling opinions. You shouldn't have taken Willie with you.

**0-5**

**THE KINGDOM OF THE CRYSTAL SKULL**

You got everyone all excited, and for what? Some nonsense about aliens and a comedy gopher. The only thing you did right was inviting Karen Allen.

ANSWERS: 1 TOM SELLECK 2 SNAKES 3 ARCHEOLOGY PROFESSOR 4 MOAB, UTAH 5 RIVER PHOENIX 6 TAKING PART IN A DRINKING CONTEST IN HER BAR 7 ASPS 8 FALSE 9 "DOES ANYBODY HERE SPEAK ENGLISH?" 9 SHE TALKS IN HER SLEEP 10 11 11 A RADIO FOR TALKING TO GOD 12 THEY MELT 13 KALI 14 HITLER 15 DONOVAN CHOOSES A CHALICE, INDY CHOOSES THE CUP OF A CARPENTER 16 GEORGE LUCAS' DOG 17 ALFRED MOLINA 18 12 19 PG-13 20 KATE CAPSHAW (WILLIE IN THE TEMPLE OF DOOM)



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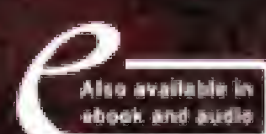


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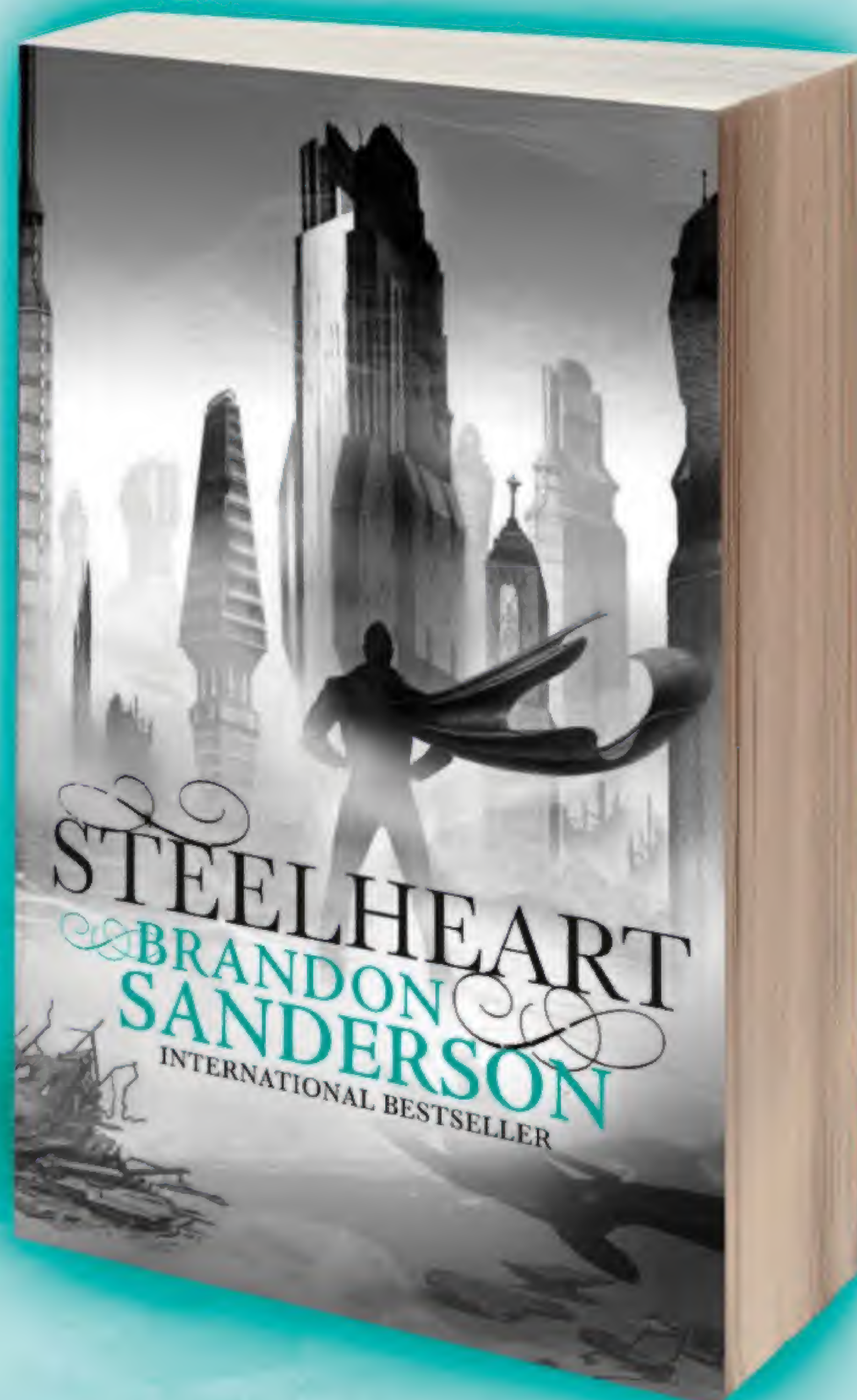
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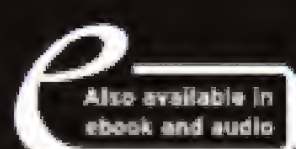
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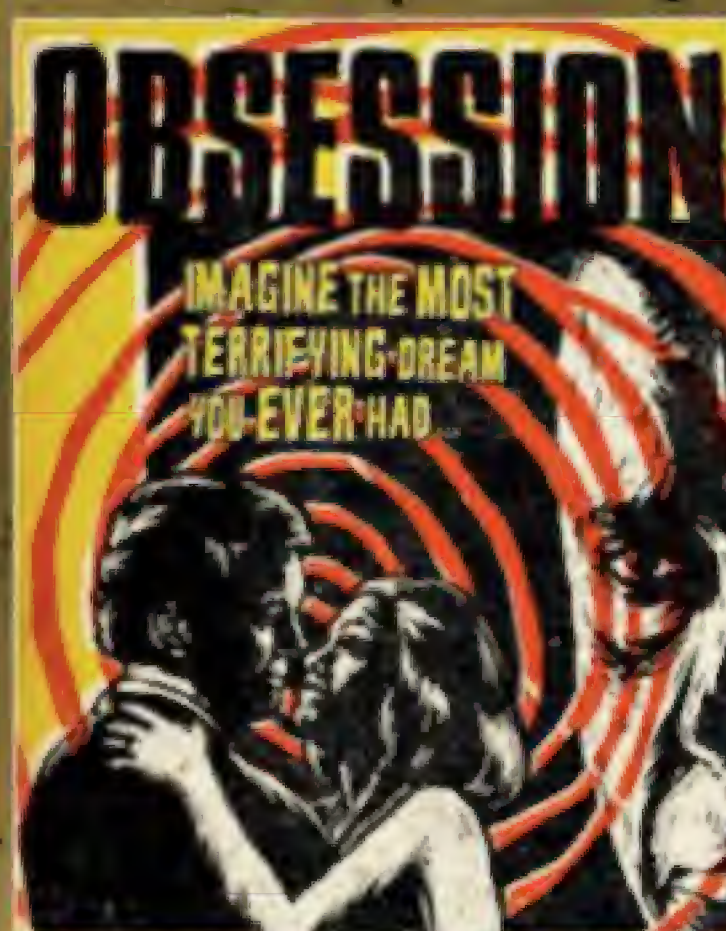
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